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ABSTRACT

This volume of a journal on folksong contains three issues devoted to environmental themes, showing how teachers may enlist song to help arouse their students to an awareness of the natural world. Issue 1 contains "Classroom Management Strategies for Teaching Music in History" (D. Georgi) and an introduction to the volume's theme, "Songs about Our Earth and Ecology: A Celebration of Nature and Its Defense." Seven excerpts of speeches by Native Americans demonstrating their affinity with the natural forces of the earth, nine songs, and a paper called "Earthsinging, the Use of Music in Environmental Education" (D. Orleans) are also included. Issue 2 continues the discussion of "Songs about Our Earth and Ecology." A letter to President Franklin Pierce by Chief Seattle of the Dwamish tribe is an eloquent appeal on behalf of the earth. Two papers follow. The first, "Singing the Energy Blues" (J. Maute), contains two energy related songs; the second, "Teaching about Ecology by Using Contemporary and Traditional Folksongs" (J. Rogers) discusses endangered species and deforestation and is followed by seven songs relating to deforestation and animals. Some teaching tips on "Nature's Music Makers" and a background paper, ballad, and news clipping on the Triangle Fire tragedy of 1911 conclude this issue. Issue 3 contains "Songs about Our Earth and Ecology, Part III"; "Tune in Memory" (J. Maute) an explanation of how music can help students learn any subject; two songs and related classroom activities on reptiles and pollution (J. Jarboe); and six more songs and poems. Each issue contains a bibliography of records, tapes, publications, and related sources for song and environment materials. (PPB)

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

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Correspondence from Our Readers

Helen Wallhausen 720 Normal Ave.
Cape Girardeau, MO 63701

I am living part time in Bloomington working on a Ph D in Language Education at Indiana University. One sometimes wonders if there is life after a Ph D. There certainly is no life while enduring it!!

My cognate is Curriculum and last Wednesday nite I did a 3 hour presentation on our elementary curriculum model using only primary source material. Brought my portable keyboard in an compared your materials to similar older materials like the Oxford Book of Carols. As amatter of fact, used a medieval feast as the teaching analogy with attendant Children's Literature and the immersion technique. Don't know whether I made any converts or not.

One of the comments about the songs and stories and books was "That's scary!" If you let kids do their own interpreting how can you be sure they're thinking appropriately! So it goes! I guess that's why we've got so much textbook censorship.

****

Barbara Greenspan 5705 Noble Avenue
Van Nuys, CA 91411

I am in the process of putting together songs for a workshop next Fall for elementary Music and Classroom teachers. My topic is songs for the Social Studies curriculum. I also recently quoted your newsletter in a monthly Folk Song newsletter called the "Bard Chord". I am a monthly "Hoot" leader and was writing a column on Lead or Sing Along Songs. I used your issue on the Constitution Era and its music. I related it to the classical music period in Europe (Mozart, Hayden, etc.) for an 8th grade Music Appreciation class. I also found that the son of Johan Pachelbel played the first organ in New York City.

If anyone is interested in the information I used for my Constitution unit they can send me a note.

****

Karen Lowenthal RR #2 Box 253
Hillsboro, New Hampshire 03241

Hi. i'd love to see an issue dedicated to songs of textile workers, spinning and weaving songs? How about it? If not a whole issue do you happen to know any I can use with my kids right now?

We have been studying textiles all year. Have learned to process wool, spin it, dye it, weave it, knit it, warp the looms. WE have been to woolen mills, antique spinning wheel exhibits and are now reading a book about the sheepdog trials in Scotland. Our class loves to sing. There must be some songs for winding the yarn into skeins and tokeep track of yardage, etc. Can you help us out?

The only one I know is about "Hanging Out the Linen Clothes"

****

We sent Karen some songs. Anyone else know of any that she can use? What a fantastic area of learning--really hands on and using primary materials and sources.

****

Amy Demarest 16 Wilson Street
Burlington, VT 05401

I am a 7th grade teacher. I use songs along with other primary souces. Have used it during Black History and currently doing my western unit. Other place I use it is a unit on Appalachia. You haven't done a collection on MArspia music have you?

Here's a song for your environmental issue, Black Waters by Jean Ritchie. A dulcimer player shared it with our 7th graders during our Appalachia unit - powerful song.

****

Susan Richman RD #2 Box 117
Kittanning, PA 16201

Please begin my subscription with your next issue. It was recommended by ESther Kreek, a folksinger/dulcimer player. I teach my own 4 children at home and we LOVE using folk music with all of our history studies. We also publish a statewide newsletter for homeschooling families in PA, Your resource/ideas seem well suited to home teaching.

****

Arlene S. Leach c/o Mary Shannon
Route 3 Box 84 Lincoln, ARK 72744

I have moved from Houston since I last wrote you. I am now living with my husband in Al-Jubeil, Saudi Arabia. Jubalis on the East coast and we can look out and see the ARabian Gulf (Persian) from our window. We do not live in a compound so we live just as our ARab neighbors do. It is really very pretty here where there is irrigation and our own street has date palms and almond trees and flowering shrubs that we also have in the states.

I thought you might like to know that I will be using your May 1981 cowboy issue to present a program to young Saudi girls this next week. They are 9 to 13 years old and most have lived in other countries and they speak some English. This summer program is to inforce new English words and teach them more about the U.S. Since I'm from Texas my part will be using my dulcimer to teach cowboy songs and introduce vocabulary words like bandana, boots, cowboy hat, etc.. It should be a lot of fun and your May issue has everything I need. I have all my back issues with me and continue to mail my copies to my mother who will forward them to me.

THanks a lot for a newsletter that be used by a teacher all over the world.

****

Jan Dunlap 4823 Porpoise Drive
Sarasota, FL 34231

You recently sent me all your back issues. I'm overwhelmed with how much I can use them! THis coming school year I am going to teach using "a whole language appraoch" in my classroom - which I learned about while working on my MA in elementary education. I won't try to explain the theory behind it, but textbooks and dittos are not relied upon. Teaching is centered around a theme and all language arts, social studies and science studies are tied into it. Children do a lot of reading and writing.

Last year when I taught my fourth graders Social Studies, they were not interested in the regions of the U.S from our text - I can't say that I blame them. This coming year, I am going to teach them about the regions of the U.S. with units on Rivers, Railroads and Cowboys. I got these ideas, of course, from you and I (and my future classes) are eternally grateful.

****

Marion Howard 604 Keep St.
Darlington, Wisconsin 53530

I have enjoyed your publication very much I am a public librarian and very often do programs for school children, as well as adult groups in the community. I also have a deep personal interest in folk music. I use an autoharp to accompany and usually try to tie my songs and patter together to portray a certain period or event in our area development or history. I dress in costume fitting the period and I assume a first person role.

Everyone seems to enjoy my programs and I guess I am locally "famous" (or infamous) for them.

I especially appreciate the background notes you provide for each song. It gives me the authority I need for fitting songs into certain periods and situations and also adds to the meaning of the program for the audience.

P.S. The only thing that bothers me about my programs is, I wonder, when I'm doing my Pilgrim bit, how many of those little kids really think I did come over on the Mayflower?!

****

Rob Darrow 3338 E. Tenaya
Fresno, CA 93710

Here it is Super Bowl Sunday and I'm sitting here in my classroom working on Social Studies. The TV picture is on and the radio is blaring and I just finished transferring many of the folksongs on to my (word processor to use in the weeks ahead. I borrowed the publication from my brother who is a music teacher. It just happens that American History is a big part of the fifth grade curriculum and much of the music will fit in perfectly.

As I finished several of the song sheets, I thought it would be good if I subscribed to this publication myself.

Classroom Management Strategies for Teaching Music in History

David Georgi
Santa Maria High School
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Santa Maria, CA 93454

I. WHY MUSIC?

The task of educating the current generation of students is monumental in its difficulty and crucial in its significance to the future of our society. Our democratic system depends on an informed electorate able to make complex decisions involving subtle ethical considerations. Today's young people are bombarded with shallow, self-serving messages and ideas from various electronic media; they are offered little in the way of understanding who they are and how they fit into the social structure. The brave teachers who are on the front lines of preventing this generation from becoming a destructive barbaraian invasion need every possible advantage. I have found the one such advantage is the use of music to help students reach higher ideas and deeper emotional understandings. In this article, I share some of the ways that have worked for me to use music in my teaching.

When I first started teaching American and world history classes to students in what amounts to an inner city high school, I found a great deal of resistance to learning. Most of my students were economically disadvantaged and came from a number of minority groups, including many recent immigrants with limited English skills. My challenge was to not only motivate these students to learn about history, but also to kindle an enthusiasm for learning and a joy in discovery of knowledge about the self and society.

One way to meet this challenge was to set up the classroom so that students had a positive feeling about themselves and the subject matter. Several classroom strategies helped set the stage for the music unit that this article is about. I began by organizing students into small groups for mutual support. Learning tasks that were geared for complete success were set and a positive climate soon began to emerge.

To further the positive climate, I used humor to start each day -- either showing transparancies of cartoons or excerpts from television comedy shows. My students tend to enter class with their minds elsewhere; by putting on the day's "stupid gag" at the beginning of the period while I took roll, the students rapidly quieted down their noisy peers and put their attention on the gag and the discussion of it. Such gags are especially relevant to recent immigrants, who gain invaluable insight into American culture from discussion of why the gag is or is not funny. Such strategies prepare students for emotional involvement with course content and acquisition of new skills and ideas. Music is perfectly adaptable to teaching such skills and ideas.

Music is one of the most effective tools in getting students to develop an emotional involvement with history. All music is an expression of emotion. It allows students to directly experience the emotions of people living in different times and places. If students can be taught to feel the music of various historical eras, the concepts that accompany the feelings will be comprehended and retained. Student motivation is likewise enhanced because class assignments become part of the student's emotional experience. The remainder of this article provides some possibilities for teachers interested in using music in their classrooms.

II. LEARN A LITTLE ABOUT MUSIC

Many teachers lack information about music. In my case, I had received no training in music in getting three university degrees and a teaching credential. Once I had decided to develop a music unit, however, I found that I kept bumping into information and recordings on a variety of musical and historical periods. Once you make a similar decision, you can pick and choose those ideas that appeal to your teaching style and objectives. The possibilities are endless. Besides the many forms of American popular and folk music, there are all the musics of the world's people. The serious music of the European classical tradition is another topic that, properly presented, inspires student enthusiasm.

In addition to choosing types of music to present, look into the technologies associated with music. Try to get funding for a good sound system. The better the music sounds, the more the students will respond to it. I have found that the following features are useful in a classroom sound system:

--> a portable audio system that can be secured and easily moved from class to class;
--> the ability to copy one cassette to another at fast speed and with metal tapes;
--> a built-in compact disk player, that can copy CD selections onto cassettess;
--> output jacks to connect better speakers;
--> speakers positioned at four points in the classroom so all students have optimal sound;
--> a video system including a laser disk player and a good quality VCR and television;
--> a number of cassette and compact disk cases for organizing materials.

III. ORGANIZE YOUR MATERIALS

When you begin using music in the classroom, it soon becomes clear that one of the biggest problems is too much material. One way to deal with growing lists of recordings is to cue selections on a set of master tapes organized by catagory. Songsheets can be similarly organized by catagory in file drawers or banker boxes. As your collection grows, you reap the benefits of an on-going research project. As you gain new insights and musical examples, you get renewed enthusiasm for the subject matter.

Once you begin using music in your class, you will see main conceptual currents becoming more clear. I began by developing lessons on particular historic events, using specific songs to illustrate the underlying concepts. These lessons soon evolved into a full scale program called "A History of American Popular Music." At the risk of oversimplification, I emphasize the following concepts with musical examples:

1. The melodic tradition coming mainly from the British Isles dominated the popular music of America since colonial times, such as plainsong, ballads, hymns and fiddle tunes. Such musical forms produced the mainstream of American folk and popular music and can be traced through the centuries. Similar examples can be found in other traditions such as French, Spanish, German and Scandinavian, and they can be added as you think is appropriate for your students and situation.

2. The musical tradition of West African tribal rhythms grew into several Black American musical forms, such as gospel, blues and ragtime. Again, further examples can be found if appropriate.

3. The mixing of the two traditions created several unique forms of American music, such as jazz, rock-a-billy and rock-and-roll.

Because so many of my students come from hispanic cultures, I have recently developed a program called "A History of Hispanic Music." It was enjoyable collecting examples of European dances, their adaptation to Spanish colonial life and the Spanish song traditions of corridos and lyric couplets. Out of such a background grew traditions like mariachi, musica nortena and salsa.

Finally, I have found it valuable to use serious western musical traditions to illustrate such historic periods as medieval, renaissance, baroque, romantic and modern. There is little classical music available in my students home lives and after overcoming an initial resistance, they often wind up whistling Mozart as they leave class and obtaining cassettes of favored classical selections.

The main goal of such programs is to allow students to see a general historic process of merging cultures that includes examples that reflect the specific concerns of the times. Many students have difficulty grasping large historic trends or seeing that we exist within them.

IV. DEVELOP CLASSROOM MANAGEMENT APPROACHES

Once you have learned enough about music to have the confidence to use it and have organized some musical materials, you face actually using it in your teaching. You may find some of the following approaches helpful in starting out. Once you get some experience, you will develop your own approach that will fit your situation perfectly.

--> Treat music like other historical documents. Students shouldn't barf out when reading the Bill of Rights; likewise, they shouldn't object to listening to a folk song that expresses something about its period of history. Always introduce a piece of music by explaining its significance and what to listen for in it.

--> Limit the amount of music you present to student tolerance levels. Begin with short selections; you will be able to tell how rapidly to progress to longer ones. Choose sure-fire selections to introduce music -- ones that you know students respond to. Stop the recording frequently or turn down the volume to point out specific features, such as

instruments, rhythms, emotions or theme melodies. Repeat passages that are important.

--> It may help to make a clear class rule that there will be no negative commenting on any musical selection. The idea is, "Don't put down what you don't understand." The general receptiveness of the majority of the class is enhanced when you don't have one or two students groaning that the music hurts their ears whenever a selection is going to be played. The class quickly learns that all forms of music have a lot of valuable information, even if some music is unusual. In the interest of academic freedom, allow students to write any negative reactions as part of critical analysis activities. But limit the knee-jerk negative oral comments.

--> Let the students participate in active listening by using listening guides or other activities designed to get their impressions or collect data from the music. Many students listen to music like they watch TV -- their minds go off when they switch on. I have found one simple method is to have students keep a "Song Analysis Record" which includes the following five notations for each song:

(1) the name of the selection,
(2) the name of the performing artist,
(3) the feeling expressed,
(4) one line that stands out,
(5) a lesson about history that the song teaches.

Musical timelines are helpful to organize units on composers, historic periods, musical forms, introduction of instruments or styles. Since music is abstract, activities that structure student listening in clear, concrete ways are very helpful. As an added motivator, such activities may be offered as extra credit assignments.

--> Get them singing folk songs. While this may seem threatening at first, actually singing is the most effective way to communicate the ideas and feelings in the music. The teacher can model this by singing excerpts of songs when music is first introduced. Students sometimes are embarassed by singing in the classroom, but soon accept it. For reluctant classes, start by sneakily having the class do choral responses. You know, repeating in unison words or phrases under study. Such choral repetition sets the norm of orally responding as a group. It is only a short step to having the class repeat a few bars of a tune.

Model singing yourself frequently before asking students to sing. And don't worry about the quality of your

(continued on Page ---39)

Songs About Our Earth and Ecology: A Celebration of Nature and Its Defense

Part One

This is the first of three issues which we plan to devote to the environment, to show how teachers may enlist song to help arouse students to an awareness of the natural world, of the dangers that beset it, and of their own place in it. This environmental message is for all, not just the "gifted and talented". All children at all grade levels need to be involved. Folksong In The Classroom has reproduced many songs about the environment in the past. At the back of this issue you will find a complete index of all songs published in our first 8 volumes. An asterik has been placed next to each song about the environment. This places at your disposal a considerable repertoire of material that may be used effectively in environmental education.

Teachers strive throughout their professional lives to inculcate in their pupils an awareness of the value of beauty, order and cleanliness in everyday life. Students are obliged to perform cleanup chores, to police classrooms and playgrounds. This kind of environmental education is all very well as a start, but we need to go far beyond it. We need to educate our students to the supreme importance of battling to preserve a beautiful and uncontaminated world for all peoples throughout the planet. A beautiful school environment is an ideal, a microcosm which helps us to project the concept of the beauty and the integrity of the planet itself. Our job in the schools is to find the ways to link local action to global awareness. This is what education for the protection of the environment is all about.

The summer of 1988 was filled with environmental horrors. Yellowstone Park has burned to the ground. The wonderful, centuries- old German forest of the Schwarzwald is no more. The Brazilian rainforest with its incomparable wildlife heritage, is being wiped out in a holocaust of fire. The ozone layer in the upper atmosphere is being rent apart. The biosphere, scientists believe, is heating up. We are on notice that continued use of fossil fuels may, in the not too distant future, turn the earth into a desert.

The writing is upon the wall. Human action is unraveling the fabric of planetary life.

The American public is no longer a stranger to the stark facts of 'environmental intrusion.' Every day headlines blazon the message that the earth is endangered by the actions that we take, or fail to take. Dumping of garbage is making the rivers sterile and is poisoning the seas. The smallest of nuclear accidents, let alone a major detonation, poses a threat to life. Factories foul the air with wastes which poison the rain, blight forests and lakes, decimate wildlife.

Songs About Our Earth and Ecology: A Celebration of Nature and Its Defense

Long ago human beings were few and their power to act upon the world, to change it, was puny. This time has passed. We -- the species homo sapiens -- now count our numbers in the billions. Technology has multiplied many times the power which is at our disposal. Use and abuse of power are two sides of the same coin. We will inevitably use power with destructive effect unless we make it our business to understand, to foresee, and to assume responsibility for the consequences of our acts.

Responsible acts only flow from informed minds. It will not do, any more, to regard nature merely as an object of exploitation and as a source of private enrichment. We who live have inherited a legacy to enjoy and to pass on to generations yet unborn -- a fruitful, life-sustaining earth where the air is pure and the rivers flow unpolluted to the seas. This is the birthright not only of Americans but of mankind. The time has come to understand that when we lay waste this heritage we destroy the possibility for our own survival. Now we must act in the light of that understanding. To believe that we are earth's masters and may do as we please with it is an illusion as costly as it is insane. We are not earth's masters; we are only its custodians.

Action on a wide scale to save the environment requires an informed public opinion to launch initiatives, to sustain and carry them through. Young Americans form a decisive part of this public opinion. They need to be educated to the fact that the marvelous natural birthright that we talk about is endangered; that this endangerment, in effect, constitutes the supreme crisis of our time. Teachers, therefore, have it in their power to make a contribution of extraordinary value if they can help awaken in young people a love for the natural world, a curiosity about its marvels, and a determination to protect it.

This is a task in which we may be involved no matter what the area of our specialty. Literature and the arts, the sciences, the social studies, law, philosophy, anthropology, and physical education, all have an indispensable contribution to make to the environmental education of the young. This contribution, perhaps, has to be made at every single level of the educational system from kindergarten through 12th grade.

At the same time, we want to avoid doom and gloom. We want our students to know that there is a positive outlook. That more and more people and nations are becoming aware of these problems. With modern technology and international cooperation, human beings can stop the destruction of our world. We can unpollute our streams, rivers and oceans. We can make intelligent choices.

We need to teach our children to appreciate how beautiful life can be -- the imagery of a lovely, sunny day; the poetry of the wind; the luxury of strolling on a sandy beach, picking up shells and pebbles caressed by the waves; the quiet and peacefulness of a walk in the woods; a stroll in the rain feeling and hearing the raindrops as they fall; to enjoy each day and moment of life. To appreciate the miracle of our technicolored world with its millions of infinite varities of creatures and plants. To realize that they are an integral part of it; to teach them about the chain of life and that all living things are interrelated and interdependent; that each one - from the mosquito to the elephant - has a role to play. To make our students understand that life is good; to run and sit and experience with each of their five senses the joy of being alive.

We need to find time in our busy, crowded curriculum time and space for them to daydream and meditate; to goof off, to lie on their backs in the grass and watch the clouds float by; to watch an ant or a grasshopper move along on the ground. To say,"I'm alive! Now is good!".

In this year's edition of Folk Song in the Classroom we will explore some of the ways that teachers of literature, music, and the social studies may make their own contributions to this type of education by harnessing the resources of prose, poetry and song.

Teachers, for example, especially at the elementary level, have long been aware of the importance of teaching Native American life and philosophy. This topic, in our view, now needs to be pursued aggressively in the secondary schools as well. It helps us summon powerful resources in literature and art to help equip young people with an understanding of the world about them.

Native Americans have lived on this continent for many thousands of years. They have created and given expression to a vision of the world that is poetic in its beauty and imaginativeness, and also humanly and scientifically true. The study of the Native American peoples and their beliefs is part of the history of this country and part of humane studies. It is also environmental education in its purest form. American teachers and their students may learn much from the neglected canon of Native American oral literature.

These native peoples loved the earth with passionate intensity and thought of it as the mother and giver of life. For them man's fate was linked indissolubly with the fate of earth. If all goes well with earth, life thrives. Where life thrives in its manifold splendor -- in the air, on the soil, beneath the seas -- there man will thrive as well.

Songs About Our Earth and Ecology: A Celebration of Nature and Its Defense cont.

The Native Americans gave expression to this vision in the majestic poetry and prose of their own oral tradition. The concept underlying it all was the circle of life: that all things in our world are linked together, bound in a single web. It is impious to lay destructive hands upon the environment. To destroy a single thread may endanger the fabric as a whole.

The Native Americans viewed the white man as an intruder, a grim loveless savage who destroyed native life and culture, who fouled waterholes, burned down forests, pitilessly exterminated wild life. The day would come, Native Americans believed, when these white desecrators of the natural world would, as a result of their actions, themselves be obliterated. The white man hated, said Chief Standing Bear, "the [Indian peoples] who questioned his path across the continent. But in the Indian the spirit of the land is vested; so it will be until other men are able to divine and meet its rhythm."

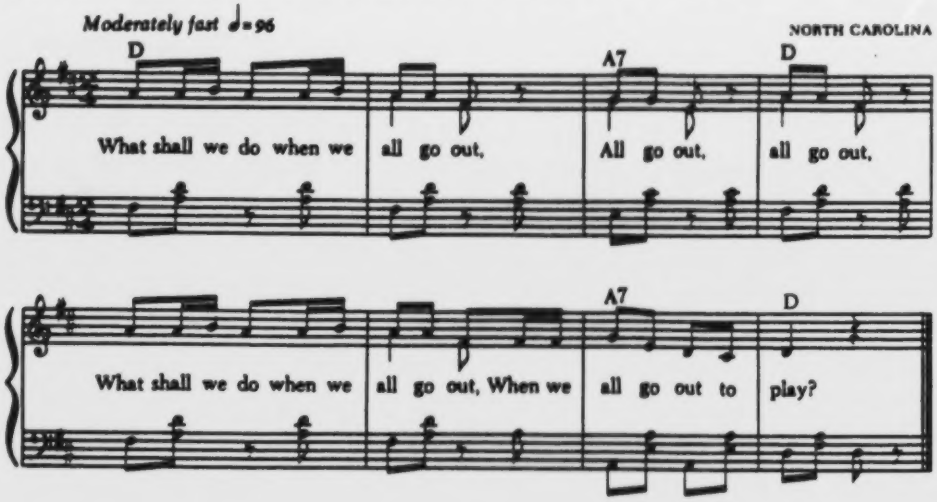
Folk Song in the Classroom has been committed to the idea that the oral tradition needs to be accorded a special and even central role in the American classroom; so that students may share human experience not merely through written texts but by means of a recreation of the voice of the past as it has actually been articulated in word and song. We need to find a place for Native American literature in shaping the oral tradition that concerns us. There is no better time to do this than on the occasion of our growing concern with environmental education.

* * * *

We would like to thank many readers who have responded promptly and generously to our request for ideas and materials relating to environmental education. All that we do not have space to publish in this issue we have filed away for future use. It is a privilege to be able to make even a small portion of this wealth of creative experience available to everyone.

What Shall We Do When We All Go Out?

All the poetry and magic of children and life are found in this folksong


Moderately fast ♩=96
NORTH CAROLINA
D
A7
D
What shall we do when we all go out, All go out, all go out,
A7
D
What shall we do when we all go out, When we all go out to play?

IMPROVISATION and RHYTHMIC PLAY: Children have suggested many things, in song and motion.

1. We will ride our three-wheel bikes,
   Three-wheel bikes, three-wheel bikes,
   We will ride our three-wheel bikes
   When we all go out to play.

2. We will slide on the sliding board, etc.
3. We will see-saw up and down, etc.
4. We will pull our wagons 'round, etc.
5. We will climb the jungle-jim, etc.
6. We will dig in the sandpile, etc.
7. We will watch the beans grow, etc.
8. We will look for frogs' eggs, etc.
9. We will see the leaves fall, etc.

One of the dozens and dozens of folksongs from that indispensable song book by Ruth Crawford Seeger, American Folk Songs for Children p. 59. Still in print, this book should be in every lower grade classroom--and upper too.

TOUCH THE EARTH

A Self-Portrait of Indian Existence

by T. C. McLUHAN

OUTERBRIDGE & DIENSTFREY
New York Third Printing, December 1971

Distributed by
E. P. Dutton & Co.

YOU HAVE NOTICED THAT EVERYTHING AN INDIAN DOES IS IN A circle, and that is because the Power of the World always works in circles, and everything tries to be round. In the old days when we were a strong and happy people, all our power came to us from the sacred hoop of the nation and so long as the hoop was unbroken the people flourished. The flowering tree was the living center of the hoop, and the circle of the four quarters nourished it. The east gave peace and light, the south gave warmth, the west gave rain, and the north with its cold and mighty wind gave strength and endurance. This knowledge came to us from the outer world with our religion. Everything the Power of the World does is done in a circle. The Sky is round and I have heard that the earth is round like a ball and so are all the stars. The Wind, in its greatest power, whirls. Birds make their nests in circles, for theirs is the same religion as ours. The sun comes forth and goes down again in a circle. The moon does the same, and both are round.

Even the seasons form a great circle in their changing, and always come back again to where they were. The life of a man is a circle from childhood to childhood and so it is in everything where power moves. Our tipis were round like the nests of birds and these were always set in a circle, the nation's hoop, a nest of many nests where the Great Spirit meant for us to hatch our children.

Excerpt from autobiography of Black Elk, part of the Siouan family, 1930-31.

WE WERE LAWLESS PEOPLE, BUT WE WERE ON PRETTY GOOD terms with the Great Spirit, creator and ruler of all. You whites assumed we were savages. You didn't understand our prayers. You didn't try to understand. When we sang our praises to the sun or moon or wind, you said we were worshipping idols. Without understanding, you condemned us as lost souls just because our form of worship was different from yours.

We saw the Great Spirit's work in almost everything: sun, moon, trees, wind, and mountains. Sometimes we approached him through these things. Was that so bad? I think we have a true belief in the supreme being, a stronger faith than that of most whites who have called us pagans. . . . Indians living close to nature and nature's ruler are not living in darkness.

Did you know that trees talk? Well they do. They talk to each other, and they'll talk to you if you listen. Trouble is, white people don't listen. They never learned to listen to the Indians so I don't suppose they'll listen to other voices in nature. But I have learned a lot from trees: sometimes about the weather, sometimes about animals, sometimes about the Great Spirit.

Tatanga Mani, or Walking Buffalo, A Canadian Stoney Indian, 1871-1967.

MY YOUNG MEN SHALL NEVER WORK. MEN WHO WORK CANNOT dream; and wisdom comes to us in dreams.

You ask me to plow the ground. Shall I take a knife and tear my mother's breast? Then when I die she will not take me to her bosom to rest.

You ask me to dig for stone. Shall I dig under her skin for her bones? Then when I die I cannot enter her body to be born again.

You ask me to cut grass and make hay and sell it and be rich like white men. But how dare I cut off my mother's hair?

Smohalla, founder of the dreamer religion, was born about 1815 and belonged to the Nez Perce Indians.

We did not think of the great open plains, the beautiful rolling hills, and winding streams with tangled growth, as "wild." Only to the white man was nature a "wilderness" and only to him was the land "infested" with "wild" animals and "savage" people. To us it was tame. Earth was bountiful and we were surrounded with the blessings of the Great Mystery. Not until the hairy man from the east came and with brutal frenzy heaped injustices upon us and the families we loved was it "wild" for us. When the very animals of the forest began fleeing from his approach, then it was that for us the "Wild West" began.

Chief Luther Standing Bear,
of the Oglala band of Sioux

OUR LAND IS MORE VALUABLE THAN YOUR MONEY. IT WILL LAST forever. It will not even perish by the flames of fire. As long as the sun shines and the waters flow, this land will be here to give life to men and animals. We cannot sell the lives of men and animals; therefore we cannot sell this land. It was put here for us by the Great Spirit and we cannot sell it because it does not belong to us. You can count your money and burn it within the nod of a buffalo's head, but only the Great Spirit can count the grains of sand and the blades of grass of these plains. As a present to you, we will give you anything we have that you can take with you; but the land, never.

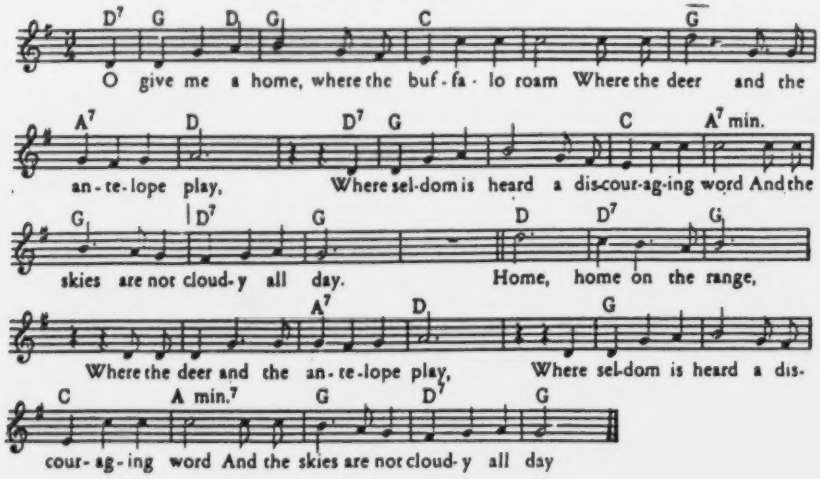
A chief of the northern Blackfeet, asked by U.S. delegates for his signature to one of the first land treaties near the northern border of Montana, responds with a rejection of the money values of the white man.

16

Home on the Range

This sentimental cowboy song dates back at least to the 1870's. After World War I, thanks in large part to the invention of the radio, it soon became one of the most popular and frequently sung American songs. By the time of World War II it had been sung to death. It may well be that today many young people are not really familiar with it at all.

Home on the Range surely has a value for education about the enivironment. It helps to answer the question: what did Americans, just a few generations ago, see as the most valuable part of their national heritage? Home on the Range provides an unambiguous answer: smogless sky, pure air, wild creatures, wild flowers, quiet flowing waters. The song, too, poses another question: when we destroy these things, what are we losing?


D7 G D G C G
O give me a home, where the buf-fa-lo roam Where the deer and the
A7 D D7 G C A7 min.
an-te-lope play, Where sel-dom is heard a dis-cour-ag-ing word And the
G D7 G D D7 G
skies are not cloud-y all day. Home, home on the range,
A7 D G
Where the deer and the an-te-lope play, Where sel-dom is heard a dis-
C A min.7 G D7 G
cour-ag-ing word And the skies are not cloud-y all day

O give me a home where the buffalo roam,
Where the deer and the antelope play,
Where seldom is heard a discouraging word
And the skies are not cloudy all day.

chorus Home, home on the range,
Where the deer and the antelope play,
Where seldom is heard a discouraging word,
And the skies are not cloudy all day.

17

Home on the Range

Where the air is so pure, the zephyrs so free,
The breezes so balmy and light,
That I would not exchange my home on the range
For all the cities so bright.

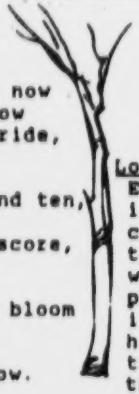
Oh, give me a land where the bright diamond sand
Flows leisurely down to the stream;
Where the graceful white swan goes gliding along
Like a maid in a heavenly dream.

How often at night when the heavens are bright
With the light of the glittering stars,
Have I stood here amazed and asked as I gazed
If their glory exceeds that of ours.

Oh, I love these wild flowers in this dear land of ours;
The curlew I love to hear scream;
And I love the white rocks and the antelope flocks
That graze on the mountain-tops green.

Then I would not exchange my home on the range,
Where the deer and the antelope play;
Where seldom is heard a discouraging word
And the skies are not cloudy all day.

(slightly abridged)



Loveliest of Trees

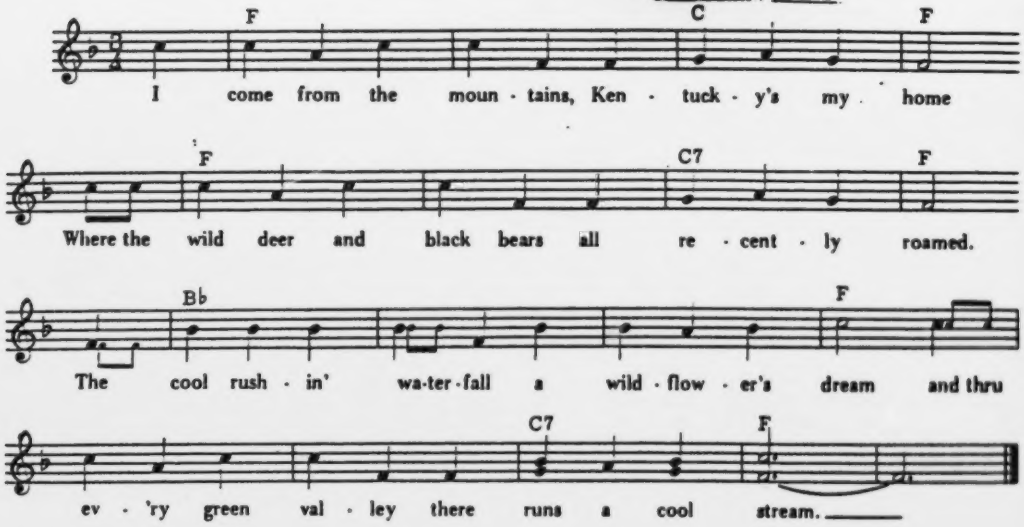
Loveliest of trees, the cherry now
Is hung with bloom along the bow
And stands about the woodland ride,
Wearing white for Eastertide.

Since of my threescore years and ten,
Twenty will not come again,
And take from seventy years a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty years are little room,
About the woodlands I will go,
To see the cherry hung with snow.

Loveliest of Trees is a poem by the English poet A.E. Houseman written in the early years of the twentieth century. The words give expression to a vision of the flowering world which has much to teach young people in America. This world with its eternal freshness is humanity's heritage. Those never awakened by the wonder of this planet die before their time.

18

Black Waters

F
C
F
I come from the moun - tains, Ken - tuck - y's my home
F
C7
F
Where the wild deer and black bears all re - cent - ly roamed.
B♭
F
The cool rush - in' wa-ter-fall a wild - flow - er's dream and thru
C7
F
ev - 'ry green val - ley there runs a cool stream.

1. I come from the mountains, Kentucky's my home
Where the wild deer and black bears all recently roamed
The cool rushin' waterfall a wild flower's dream
And thru every green valley there runs a clear stream.

Now's there's scenes of destruction on every hand
Black Waters, Black Waters, run down thru my land.

2. Oh the quail's a pretty bird, she sings a sweet song
And the woods of tall timbers where she nests her young
And the voices of the small birds will sound their names
And the hillsides come a-slidin' so awful and grand
And the floodin' Black Waters come over my land.

3. In the horizon of springtime we planted our corn
In the end of the springtime we buried our son
In the summer a nice man says everything's fine
An employer just requires a way to his mine
And they threw down the mountain and covered the cars
And the hillside is now a mile deeper down
And there he sat with his hat in his hand
And he poisoned our waters that run o'er our land.

4. Well I ain't got much money and much of a home
I own my own land but my land's not my own
But if I had 10 million somewhere thereabouts
I'd buy Kerry county and run 'em all out
And sit down on my bank with a plate and can
And watch the clear waters run over my land
And it would be like the ol' promised land
Black waters, black waters no more in my land..

13

Black Waters

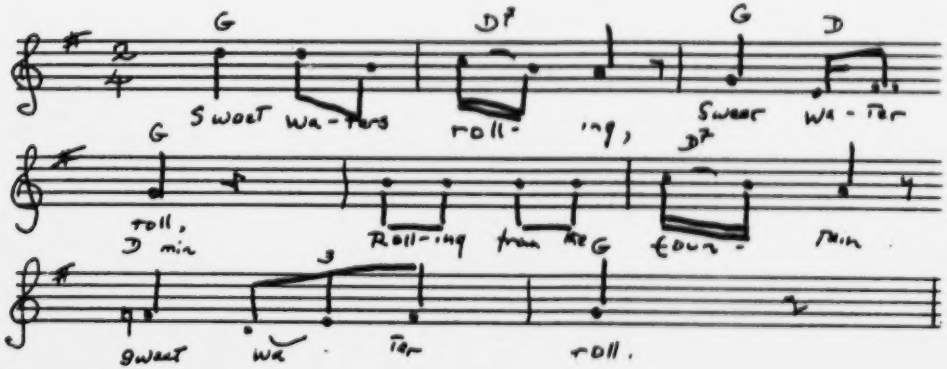
In the early 1950's the introduction of new machinery endowed coal companies with power to strip coal from the earth in a way that revolutionized the operation both in terms of speed and cost. This resulted in quick profits for a few at an irreparable cost to farmers, to the American people, and to their country.

The southern Appalachian mountains, rich in bituminous coal, became a major field for these operations. Dynamite was used to blast the hillsides and the coal was carted away. The dross -- shattered stone, mineral-bearing shale, and dirt -- was left. The autumn rains washed this material down into the region below, to cover the soil and poison the rivers and creeks. Forested and flowering land was converted into wilderness.

Jean Ritchie, a Kentucky folksinger, told the story in a well known known song of the sixties, Black Waters. Jerry and Bev Praver of Cambria, California, who suggested that we include it in this issue, call it "one of the saddest and most beautiful songs ever written."

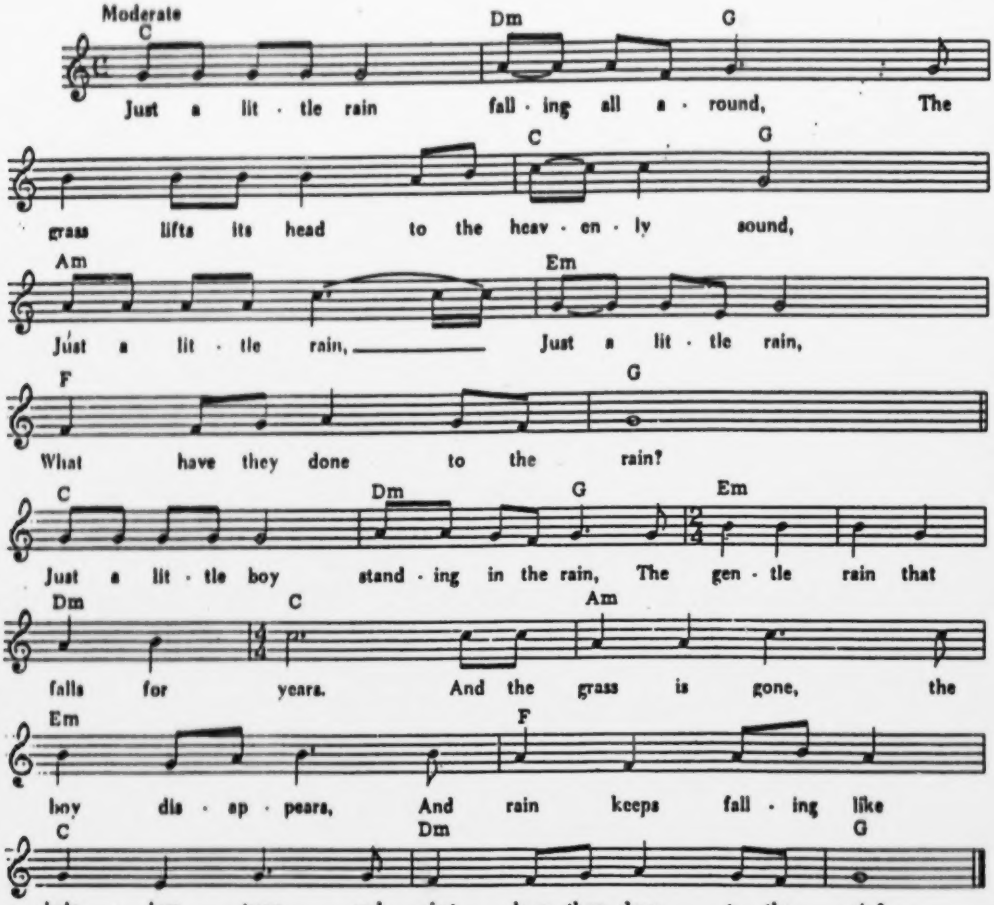
Sweet Waters Rolling

Sweet Water Rolling is a folksong from South Carolina that Ruth Crawford Seeger includes in her American Folk Songs for Children. The beautiful melody invites young people to compose additional verses of their own celebrating the simple joys of nature.



Sweet water rolling, sweet water roll,
Rolling from the fountain, sweet water roll.

20

What Have They Done to the Rain?

Moderate
C
Dm
G
Just a lit · tle rain fall · ing all a · round, The
C
G
grass lifts its head to the heav · en · ly sound,
Am
Em
Just a lit · tle rain, Just a lit · tle rain,
F
G
What have they done to the rain?
C
Dm
G
Em
Just a lit · tle boy stand · ing in the rain, The gen · tle rain that
Dm
C
Am
falls for years. And the grass is gone, the
Em
F
boy dis · ap · pears, And rain keeps fall · ing like
C
Dm
G
help · less tears, and what have they done to the rain?

Sierra Club Survival Songbook Collected and edited by Jim Morse & Nancy Mathews
1971 The Sierra Club, San Francisco, New York p. 104

This song was composed in the early sixties: a quiet lament, a simple statement of fact, a question that the listener is invited to ponder, and to find an answer to.

In the context of the 1960's Reynolds' 'statement of fact' related to fallout from atomic explosions . Already in the late 1940's atomic tests in the far west were sending breezes with 'smoke in their eye' clear across the North American continent. Rain falling in New York State and New England was poisoned by the contaminants; the geiger counters clicking madly terrified the scientists by what they told. The incidence of leukemia among children climbed: little boys 'disappeared,' little girls too.

Agonized parents had their suspicions; many of them hardly dared to face the question that Reynolds was later to ask us all. Was it <u>possible</u> that 'they' had done something to the rain?

'They' had indeed. The madness of atomic tests which could throw smoke into the upper atmosphere was proven soon enough; the tests were forced underground. But, of course, atomic piles to provide energy for domestic use continued to proliferate through the 1970's. Chernobyl drove home the same point as the earlier tests in Nevada. More boys and girls 'disappeared;' this time it was the European continent that suffered. The whole world now understood that 'they' possessed the power to turn waterbearing clouds into instruments of death.

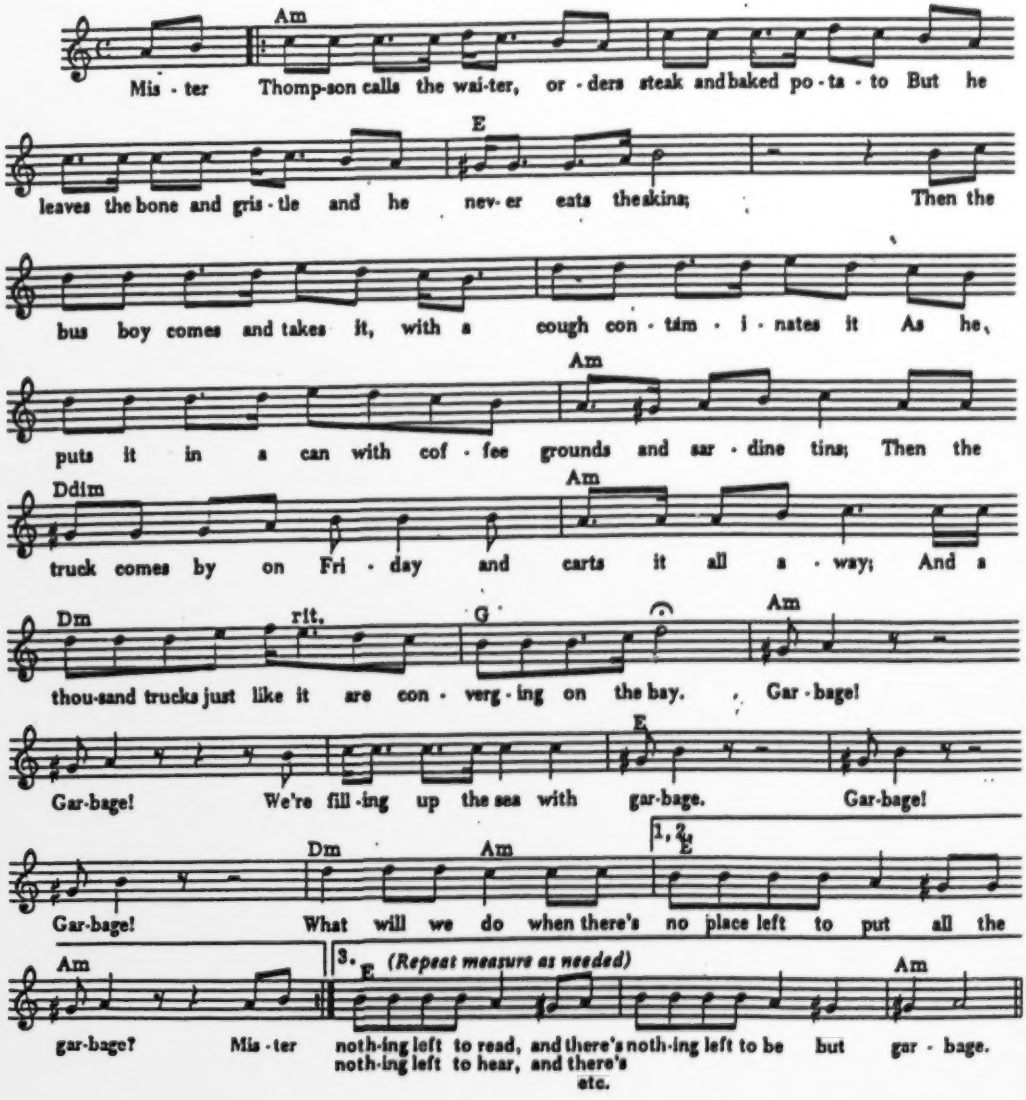
Today rain made toxic by industrial pollutants presents an additional menace to life and to the environment. Forest systems and lakes in the eastern United States and Canada are dying, and so are European woodlands, including Germany's famous and beautiful Black Forest. Scientists attribute this ecological disaster to acid rain.

1. Just a little rain, falling all around,
   The grass lifts its head to the heavenly sound,
   Just a little rain, just a little rain,
   What have they done to the rain?

2. Just a little breeze, out of the sky,
   The leaves pat their hands as the breeze blows by,
   Just a little breeze with some smoke in its eye,
   What have they done to the rain?

3. Just a little boy standing in the rain,
   The gentle rain that falls for years.
   And the grass is gone, the boy disappears,
   And rain keeps falling like helpless tears,
   And what have they done to the rain?

Garbage


Am
Mis - ter Thomp-son calls the wai-ter, or - ders steak and baked po - ta - to But he
E
leaves the bone and gris - tle and he nev- er eats the skins; Then the
bus boy comes and takes it, with a cough con - tam - i - nates it As he,
Am
puts it in a can with cof - fee grounds and sar - dine tins; Then the
Ddim
Am
truck comes by on Fri - day and carts it all a - way; And a
Dm
rit.
G
Am
thou-sand trucks just like it are con - verg - ing on the bay. Gar - bage!
E
Gar-bage! We're fill - ing up the sea with gar-bage. Gar-bage!
Dm
Am
1, 2
E
Gar-bage! What will we do when there's no place left to put all the
Am
3.
E
(Repeat measure as needed)
Am
gar-bage? Mis - ter noth-ing left to read, and there's noth-ing left to be but gar - bage.
noth-ing left to hear, and there's
etc.

The Sierra Club Survival Songbook Collected and edited by Jim Morse and Nancy Mathews. The Sierra Club, San Francisco & New York 1971 pp.12-13

Garbage is one of the best known songs about pollution to have been written in recent years; it becomes more and not less relevant as time passes. It can stimulate , better than a Problems in Democracy text, an awareness of our garbage-ridden society and its environmental impact. All communities, both large and small, confront the issues raised in verse 1. People in every big city face the realities of verse 2. Verse 3 will generate lively discussion.

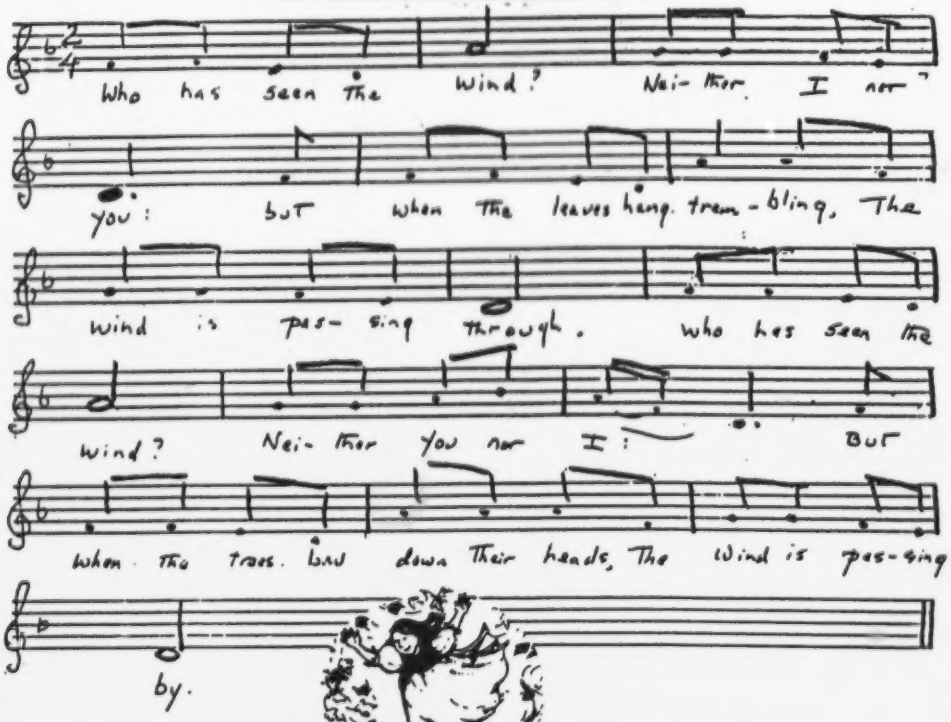
1. Mister Thompson calls the waiter, orders steak and baked potato
   But he leaves the bone and gristle and he never eats the skins;
   Then the bus boy comes and takes it, with a cough contaminates it
   As he puts it in a can with coffee grounds and sardine tins;
   Then the truck comes by on Friday and carts it all away;
   And a thousand trucks just like it are converging on the bay.
   Garbage! Garbage! We're filling up the sea with garbage.
   Garbage! Garbage!
   What will we do when there's no place left to put all the garbage?

2. Mister Thompson starts his Cadillac and winds it up
   the freeway track
   Leaving friends and neighbors in a hydrocarbon haze
   He's joined by lots of smaller cars all sending gases to the stars
   There to form a seething cloud that hangs for thirty days
   While the sun licks down upon it with its ultraviolet tongues
   'Til it turns to smog and settles down and ends up in our lungs.
   Garbage! Garbage! We're filling up the sky with garbage.
   Garbage! Garbage!
   What will we do when there's nothing left to breathe but garbage?

3. Getting home and taking off his shoes he settles down
   with evening news
   While the kids do homework with the TV in one ear
   While Superman for thousandth time sells talking dolls
   and conquers crime
   They dutifully learn the date of birth of Paul Revere
   In the paper there's a piece about the mayor's middle name
   And he gets it done in time to watch the All-Star Bingo Game
   Garbage! Garbage! We're filling up our minds with garbage!
   Garbage! Garbage!
   What will we do when there's nothing left to read
   and there's nothing left to hear and there's nothing left to need
   and there's nothing left to wear and there's nothing left
   to talk about
   and nothing left to walk upon and nothing left to care about
   and nothing left to ponder on and nothing left to touch
   and there's nothing left to see and there's nothing left to do
   and there's nothing left to be – but garbage?

Who Has Seen the Wind?

Literature is a power that can be called into play to help awaken young people to the fascination of the natural world and to form a picture of it in their minds. Both British and American poets have made their contribution in lyrics that celebrate the splendor and mystery of earth. Some of these may be enjoyed by children when they are still very small.

Who Has Seen the Wind? is one of these. Composed in the nineteenth century by the English lyrical poet, Christina Rossetti, it is set here to a melody adapted from a modern American song: Dust in the Wind. Rossetti's message is as simple as it is important. Nature can be heard, seen, touched, and smelled. It is also an unseen power all around us.

Who has seen the Wind? Nei-ther I nor
you: but when the leaves hang trem-bling, The
wind is pas-sing through. Who has seen the
wind? Nei-ther you nor I: But
when the trees bow down their heads, The wind is pas-sing
by.

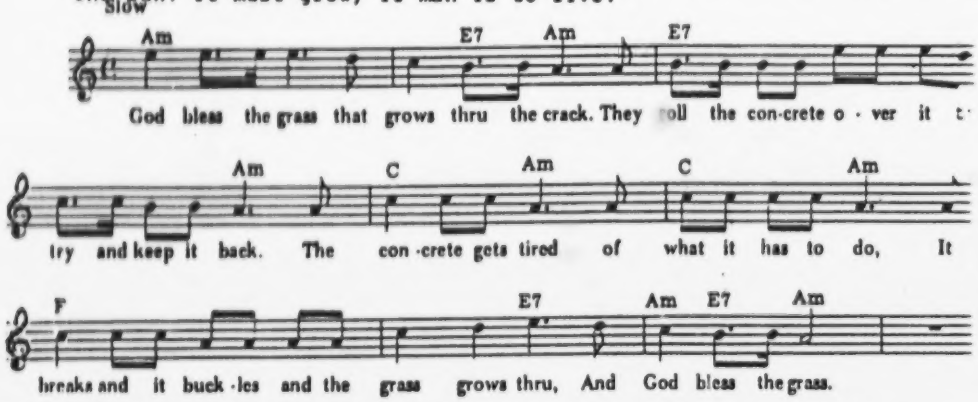
Who has seen the wind?
Neither I nor you:
But when the leaves hang trembling
The wind is passing through.

Who has seen the wind?
Neither you nor I:
But when the trees bown down
their heads,
The wind is passing by.

God Bless the Grass

Malvina Reynolds was a song writer who during the sixties and seventies composed many fine songs songs about the environment. God Bless the Grass is perhaps one of her very best. Grass, as one geographer has put it, "holds the world together." The grasslands of the world form huge environmental zones: the Russian steppe, the Brazilian pampas, the African veldt. The grasslands of the American West provided for centuries food for the buffalo and life for the Native Americans who hunted them. The saga of the cowboy himself is inseparable from the story of the prairies and the cattle that grazed there. Without grass there would be no civilization as we know it: no ruminants, beef, mutton, leather or wool.

God Bless the Grass celebrates this natural wonder, invites us to look afresh it something that we either know nothing of, or take for granted; that, in any case, is at the root of our existence. Grass, as more than one poet has said, is to be compared to the life of man. It grows up in the morning, florishes at noon, withers in the evening. It fights its way to the sun. It must grow, if man is to live.


Slow
Am E7 Am E7
God bless the grass that grows thru the crack. They roll the con-crete o - ver it t
Am C Am C Am
try and keep it back. The con-crete gets tired of what it has to do, It
F E7 Am E7 Am
breaks and it buck-les and the grass grows thru, And God bless the grass.

The Sierra Club Survival Songbook Collected and edited by Jim Morse & Nancy Mathew
The Sierra Club San FRancisco & New York 1971 p. 136.

God bless the grass that grows thru the crack.
They roll the concrete over it to try and keep it back.
The concrete gets tired of what it has to do,
It breaks and it buckles and the grass grows thro,
And God bless the grass.

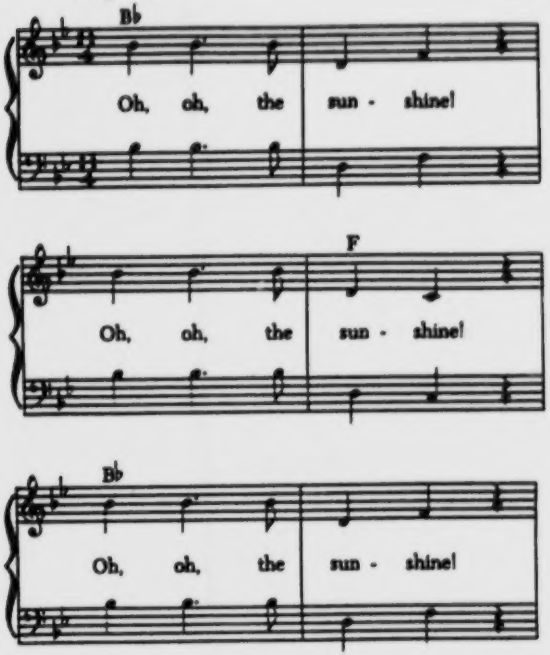
God bless the truth that fights toward the sun,
They roll the lies over it and think that it is done.
It moves through the ground and reaches for the air,
And after a while it is growing everywhere,
And God bless the grass.

3. God bless the grass that breaks through cement.
It's green and it's tender and it's easily bent,
But after a while it lifts up its head,
For the grass it is living and the stone it is dead,
And God bless the grass.

4. God bless the grass that's gentle and low,
Its roots they are deep and its will is to grow.
And God bless the truth, the friend of the poor,
And the wild grass growing at the poor man's door.
And God bless the grass.

Oh, Oh, the Sunshine

26 OH, OH, YOU CAN'T SHINE

Very Free TEXAS

B♭
Oh, oh, the sun - shine!
F
Oh, oh, the sun - shine!
B♭
Oh, oh, the sun - shine!
Gmin.
B♭
Sal - ly's got a red dress, but - toned be - hind,
Gmin.
F7
B♭
Sal - ly's got a red dress, but - toned be - hind.

A great song for young children to help them appreciate the beauty and joy of nature. Despite everything, it is still a lovely world and children and teachers should enjoy all that the daily rhythm of life has to offer.

1. Oh, oh, the sunshine!
   Oh, oh, the sunshine!
   Oh, oh, the sunshine!
   Susan's got blue overalls, buckled in front,
   Susan's got blue overalls, buckled in front.

or

2. Frankie's got brown shoes, laced on top, etc.
3. Jane's got a blue ribbon, tied in a bow, etc.
4. Anne has long hair, braided behind, etc.
5. Bruce has red socks, don't button at all, etc.

Ruth Crawford Seeger, American Fol Songs For Children pp.64-65.

TOUCH THE EARTH

A Self-Portrait of Indian Existence

I WONDER IF THE GROUND HAS ANYTHING TO SAY? I WONDER if the ground is listening to what is said? I wonder if the ground would come alive and what is on it? Though I hear what the ground says. The ground says, It is the Great Spirit that placed me here. The Great Spirit tells me to take care of the Indians, to feed them aright. The Great Spirit appointed the roots to feed the Indians on. The water says the same thing. The Great Spirit directs me, Feed the Indians well. The grass says the same thing, Feed the Indians well. The ground, water and grass say, The Great Spirit has given us our names. We have these names and hold these names. The ground says, The Great Spirit has placed me here to produce all that grows on me, trees and fruit. The same way the ground says, It was from me man was made. The Great Spirit, in placing men on the earth, desired them to take good care of the ground and to do each other no harm. . . .

In 1855, in the Valley of Walla Walla, Young Chief of the Cayuses, opposing the treaty to sign away their land, gave this speech. (above)

WHAT IS LIFE? IT IS THE FLASH OF A FIREFLY IN THE NIGHT. IT IS the breath of a buffalo in the winter time. It is the little shadow which runs across the grass and loses itself in the Sunset.

Crowfoot, a great hunter and eloquent spokesman for the Blackfoot Confederacy, born 1821

The Use of Music in Environmental Education

by Dave Orleans ***

The environmental movement of the 1960's and 1970's spawned a new era in education as well. Environmental education was born from the union of older educational movements, such as Outdoor Education and Conservation Education, with a new concern for the environmental problems that were beginning to surface during that time.

Although Environmental Education presented itself as a multi- and interdisciplinary system of education which would become integrated into the entire school curriculum, as its concepts began to be applied to existing school systems, it more often was relegated to study in the life sciences and/or the social studies, and seldom, if ever was considered for study outside of those disciplines.

The main premise of EARTHSINGING is that the arts, and especially music, can and should be accorded a more integral role in the interdisciplinary structure of today's environmental education, where their emotional and motivational power can be used to stimulate student enthusiasm for the continued study of environmental issues.

An effective means of introducing music into an environmental studies unit is by the presentation of selected musical pieces to the students. This can incorporate any or all of the following suggested activities:

1. Select a song, or group of songs,which reflect the environmental concepts to be studied. Many exemplary selections may be found in catalogues of classical, jazz, popular, traditional, and topical folk music, and contemporary children's music.

2. Introduce the song(s) by providing information about the artist, or author, the background setting for the song, and information relating to the concepts and vocabulary presented in the songs. The students may also their own research into these areas.

3. Play the songs in a quiet setting. This can be accomplished by simply playing a recorded version, or by a live performance by students with musical aptitude, the music teacher, or yourself, if you feel comfortable in doing so.

4. After the songs have been played, as many times as is desirable, ask questions which encourage reasoning and stimulate discussion of the content and the emotional implications of the selections. Encourage the students to look beyond the words to the author's point of view,(much like you would study the messages in advertising)

5. Have students learn to sing the songs as a group and find or create further occasions to sing it over the course of the unit. Often the resinging of the songs will bring up new viewpoints and spark new areas of discussion as the students' understanding of the subject increases.

6. Have students write additional lyrics to the songs, or write original songs which they feel better reflect their own understanding of the concepts and issues and their own feelings about those issues.

7. Have students collaborate on a longer work which interweaves music with other art forms, such as a short musical play, a story, or a poem, a multi-media art show or slide presentation, a student concert comprised of environmental songs they have learned, or even a song cycle of the students' original material. Such a work can be an excellent culminating activity in which the class can also contribute to environmental awareness throughout the school or community through a public presentation of the work.

In a time when environmental education is often locked into the sciences or social sciences, EARTHSINGING represents a step toward integrating the more intuitive and aesthetic components of education as taught in the arts and humanities, into our understanding, appreciation and concerned commitment to protect our environment.

*** Dave Orleans, who wrote the above article, also gave us permission to reprint his detailed bibliography which follows this page. Dave is a park naturalist and director of the Camden County Environmental Studies Center in New Jersey. He and his wife, Jean, have conducted envi_ronmental programs for children and family gorups since 1973. Dave is an accomplished guitarist, singer and songwriter and offersmany programs for teachers and students. He and Jean have published a booklet, Earth singing: Environmental Education Through Stories and Songs, 46 pages, excerpts from his MA Degree Thesis in Environmental Education. This is a worthwhile buy for any teacher or librarian for only $4.00, and can be purchased directly from Dave. Also, if you're interested in contacting him for an assembly or workshop Dave can be reached at 130 West Clearview Avenue, Pine Hills, N.J. 08021. His phone is 605-435-4229.

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As great as David and Sarah's bibliography above is, we realize we have only scratched the surface. We are sure there is much more.

Sooooo!!!! We are asking for your input. Send in names of any organizations, books, periodicals, people who sing and perform in your area or who put out materials, or any programs that you know about.

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CLASSROOM MANAGEMENT STRATEGIES Con't

voice. As two well-known troubadors have pointed out, the worse the teacher's voice, the better. Students have to sing to drown the teacher out. Of course you never demand that students sing, but encourage them to join in when it feels right. Start encouraging students to sing simple chorus's and then expand to full songs. Whenever possible, use songsheets so students are confident about the lyrics.

Folksongs are special in that they have a spirit of their own. When sung, they come alive and connect the singer with the whole history of the song and everyone who ever sung it. The feelings come through more than reading them or just listening to them.

--> Bring in examples of instruments to add some concrete reality to the lessons. I have yet to meet the class that is not fascinated by a simple Jew's harp. If you are demonstrating an instrument that you are not proficient on, tell the class that you simply want them to hear the sound of the instrument. Otherwise, you may be charged with cruel and unusual punishment. Certainly make use of guest performers if possible. You may even want to video tape examples of various performers and instruments. Amateur folk festivals usually allow video taping of excellent performers.

--> Use excerpts of music from video tapes and especially laser disks. The visuals help and the good sound quality is also useful. On the other hand, old recordings from 78 RPM records and radio shows may sound scratchy, but they have the authenticity of the historic documents that they are.

* * *

Remember, the main concern is to activate the students emotions so that the learning becomes relevant and internalized. Properly approached, music makes learning fun and teaching a joy.

Complete Index of All Free Materials Still Available, Volumes I-VIII

All of the previously issued 57 free materials (except #14) (which now everyone will want of course) are still availalbe to our subscribers. We've also included the new one from this issue, m #58. Written by teachers and librarians, experts in their field, they are invaluable for the classroom teacher and a rich supplement to the newsletter.

To receive them, just photostat these pages, checking the ones you wish. They are free, but we ask that you send us stamps or a check to cobver the costs of printing, hnadling and postage. For 1 to 30 articles, send us two 25¢ stamps for each article. For over 31 articles --or for all 57 of them--send us a check for $15.

Please DO NOT SEND US STAMPED ENVELOPES. As each article varies in size, we will provide the correct size envelope for each order(part of your stamp cost).

Do not miss these free articles -- they are a TREASURE OF INFORMATION AND TEACHING IDEAS .Send for them while they last.

Lastly, our wives' offer worked so well last THanksgiving and they were so happy without us, that THEY are repeating that offer----IF YOU SEND ENOUGH POSTAGE (a lot as we got even heavier from eating all that delicious food) our wives who are stillsick of us and the newsletter and the free materials and the clutrter in our basement, they will mail us off to you for the THanksgiving Holiday . WE are also available for Hanukkah and Christmas dinners too. Do them a favor-will they be grateful! WE eat anything and everything, clean off the table and do the dishes. What more can you ask??? This offer is only good for subscribers who are paid up!!!

____ #1 Folksongs and Social Studies. Article by Seidman presented at the National Humanities Faculty Leadership Session. 7 pages

____ #2 The Story of America Through Her Ballads & Folksongs, Arranged by Historical, Geographical and Social Eras and Movements (a bibliography and discography). An initial selection of specific songs, books and records of each period. 24 pages

____ #3 Folk Song and Literature. Article by Norma Livo. A must for any teacher. Contains detailed annotated bibliography of folksong picture books for younger children. 20 pages

____ #4 A Pot Pourri of Teaching Ideas of the American Cowboy and the West. All grade levels, K-12, compiled by working classroom teachers. Includes art, music, dramatics, language arts, social studies, values, etc., plus words and melodies for three more songs. 22 pages

____ #5 Using Folk Music Materials As Resources for Vocabulary and Comprehension Skill Development, by Sharon Ritt. Many specific exercises and techniques using two folksongs as examples of what can be done in reading. 11 pages

____ #6 Teaching the American Revolution Through Its Folksongs. A copy of Seidman's article in Social Education, November 1973. 12 pages

____ #7 Ballads & Broadsides of American Revolution. A copy of Scott's article in Sing Out, the folksong magazine. 6 pages

____ #8 Bibliography of Folksong Books of Other Lands. 2 pages

____ #9 Folksongs & Ballads: Bibliography. Not annotated but arranged by time periods. 12 pages.

____ #10 List of Suggested Classroom Follow-up Activities to Folksongs. Compiled by teachers on all grade levels. 6 pages

____ #11 Account of Teaching Folklore/Folksong to High School Juniors, by Anne Marie Billingsley-Kiecken. 4 pages (Indiana)

____ #12 Folksongs of America: An Annotated Bibliography. 12 pages

___ #13 Bibliography of Folk Songs (not annotated). 6 pages

___ ~~#14 Overview of Our [Tony & Laurie] Grant Proposal to the National Humanities Foundation. 5 pages~~

___ #15 Discography of Ballads & Folksongs (with addresses of record companies). Many records, out of print, still available in libraries. 20 pages

___ #16 Free and Valuable Folksong Material Available from the Library of Congress. 1 page

___ #17 Copies of Lesson Plans by Working Teachers on Various Grade Levels on Songs of the Colonial Period. You may find useful ideas here which you can use as is, or modify for your grade level. 20-40 pages

___ #18 Copies of Lesson Plans by Working Teachers on Various Grade Levels on British Ballads. 10-14 pages

___ #19 Teacher's Guide to Once in the Saddle: The Cowboy Era 1866-1896, by Seidman. 2 pages

___ #20 A Bibliography of Suggested Background Readings for Teachers for Information in American Social Studies & Folksong. Suggests a few good books on whaling, Erie Canal, Lumbering, Forty-Niners, Cowboys, Farmers, American Revolution, Westward Movement and Frontier, Civil War Era. 3 pages

___ #21 The Civil War Through Its Songs & Ballads: A Dramatic Presentation, by Tony Scott(over 20 pages)

___ #22 Copies of Lesson Plans on Civil War Songs by teachers on various grade levels. You may find useful ideas here which you can use as is, or modify for your class level. (over 20 pages)

___ #23 An additional bibliography of books about the Civil War for students. Includes both fiction and nonfiction. (3 pages)

___ #24 A bibliography of books about Whales and Whaling for both teachers and students. (2 pages)

___ #25 A discography of Whaling Ballads and Folksongs. (1 page)

___ #26 An outline for following along with the movie, Moby Dick, starring Gregory Peck. (1 page)

___ #27 Lesson plans of children's songs and lullabies, drawn up by working teachers. (over 20 pages)

___ #28 Lesson plans of American Revolutionary songs made up by working teachers on various grade levels.(over 20 pages)

___ #29 Annotated bibliography of library books on the American Revolution for grades 2 through 12. Fiction, nonfiction, biographies. 9 pages

___ #30 More follow-up ideas for teaching about the Revolutionary War--art, reading, language arts and writing. 4 pages

___ #31 A short unit on Robert Burns: Great Romantic Scottish Poet, for junior high and up, compiled by Germaine Colvin, Pittsford, N.Y. Sutherland High School teacher. A 7-page unit including words and music for four of Burns's songs.

___ #32 Lesson plans on the California Gold Rush made and used by working teachers on various grade levels. (over 20 pages)

___ #33 Bibliography of library books on the California Gold Rush for both students and teachers: fiction, nonfiction, biography. (3 pages)

___ #34 The story of Noah's Ark--9 songs and their words and music (article in Vol. II, #3, pp. 68-69). (9 pages)

Complete Index of All Free Materials Still Available, Volumes I-VIII

___ #35 Motivating Reading with Ballads, Folk Songs and Hymns . The words, music and reading exercises from Dr. William McCarthy's article, Vol IV, #1, over 21 pages with 30 varied reading activities.

___ #36 Lesson Plans About Whaling Songs.by teachers on various grade levels Over 20 pages.

___ #37 Lesson Plans About Sea Songs and Chanties by teachers on various grade levels. over 20 pages

___ #38 Worth Ten Men on a Rope by Dr. James A. Kracht, Texas A & M Univ. An eleven page unit on sea songs.

___ #39 Lesson Plans About Black Slavery and Freedom Songs by teachers on all grade levels. Over 30 pages

___ #40 Jimmie Rodgers: From Folk Song to Commercial Country by Dr. James Akenson. Fascinating seven page article (See Vol VI # 1, pg.3

___ #41 Assorted lesson plans for Lumbering Songs by various teachers.20 p.

___ #42 Folk Songs as Historical Literature for Young People by Tony Scott 16 pages -reprint of an article from literary magazine

___ #43 Elizabeth Cady Stanton 3 page background & short bibliography by Clare Wettemann (see Vol VI # 2 page.34)

___ #44 Studying U.S. History THrough Songs -a 25 page section from Social Education. Covers folk, rock, popular and country music.

___ #45 2 sets of Lesson Plans on Music and the Environment, a series used in Harris County, Texas 1976-1980 by Jim Kracht Over 20 pages

___ #46 Assorted lesson plans for Farming Songs by various teachers-Over 20 p.

___ #47 Assorted lesson Plans of Railroad Songs by various teachers.Over 20 p.

___ #48 The Diversity & Beauty of Papua New Guinea Folk Song by Sister Lavin Duchense. 10 pages including 4 songs with music.

___ #49 The End of the Line:An Era Chugs By; The REtirement of the Little Red Caboose. 3 page article on history of the caboose. Newsday, 2/5/86

New
___ #50 Additional Background Materials on The Bill of Rights by Dr.Tony Scott Supplements notes presented in this issue.

___ #51 Article on Adoption of the Constitution and the Bill of Rights by historian Henry Mayer, newspaper, NY Newsday, August 3,1986

___ #52 Words, music and play party directions for 3 versions of Coffee Grows On White Oak Trees.

___ #53 Eight Songs of National Elections and Various Presidential Campaign Songs from Donald Prockup's article, VII #3, page 80.

___ #54 Four fascinating newspaper articles on the plight of the Family Farmer Newsday, New York Times,U.S. News.

___#55 India, History, Music and Literature by Frank Borgia, 14 pages,a Bibliography, Discography on the Music of India.

___#56 OralHistory, Popular Music & American Railroads, 1920-1980 by B.Lee Cooper. A 9 page reprint from The Social Studies.

___#57 Preschool Teachers - Songs and Games by Meg Macleod-5 pages.

___#58 KNPR Las Vegas - The Mostly Folk Catalog of Recorded Folk Music by David Weide, Producer "Mostly Folk" radio program. An up-to-date listing of sources of folk music record companies. 3 pages.

Name_____

Address_____

City_____ State_____ Zip_____

****

A Cry FromThe Earth:Music of the North American Indians by John Bierhorst **Book Review**

New York: Four Winds Press 1979. 50 West 44th ST. NYC,NY. 112 pp.

Published by a division of Scholastic Magazine, this book presents American Indian music both as an art form to be enjoyed for its own sake and as a key to interpreting Indian life. Profusely illustrated with black and white photographs, it tells the story through music of native American life, strarting with the simple rituals of baby-sitting and storytelling and progressing through teenage vision quests, courtship, warfare, funerals and modern revitalization movements.

Containing music and words of many songs, anyone who is capable of carrying a tine can learn to sing at least a few of the songs in this book.

****

OURNEW FREEMATERIAL #58 - KNPR LAS VEGAS FOLK CATALOG (see above to order and for description).

****

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A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

45

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Correspondence from Our Readers

Charyl Granatella 3603 South Honey Creek Drive Milwaukee, WI 53220

After being overjoyed with your newsletter, I set forth using it in my general music classes. Your material was a perfect compliment to my training both in Orff and Kodaly, as well as my teaching philosophy. I have tried to intergrate both social and academic growth into my music classes to a fair degree of success...Our 5th grade curriculum lead us from the music of the British-Irish-Scottish heritage through colonial times and then to the westward movement. I'm sure my children grew in their knowledge of the traditions and language of our forefathers in a most lasting way. They kept notebooks for the songs and portions of "Folksong In The Classroom." Next year, when they return, they are eagerly anticipating their continuing study with me because of our work in the sixth grade last year.

Our 6th grade social studies curriculum gives the children a look at our whole world in historic perspective. After our Christmas activities I was floundering around trying to find the most relevant, most exciting and most memorable aesthetic experiences I could for a group of children who really didn't care what was presented to them! When I learned of the direction their social studies curriculum lead them, I realized that here was the perfect place for the Medieval Morris and Sword Dances I learned in Orff training. To anyone who needs help in motivating 6th graders, especially boys, I highly recommend the book by Paul Kerlee entitled "Wake Up the Earth." (I strongly advise those interested to watch for workshops given by John Langstaff for he is an excellent authority on this historic setting).

My students loved the "action" and the recreational atmosphere of the classroom. Of course they always love playing the Orff instruments and now we had our historical perspective. Their favorite dance section was the making of the Rose, part of the Medieval FErtility superstition. You should have seen all those meter sticks, woven together to make a six pointed star, symbolic of the rose! Our culminating activity for medieval European history was "King Gerald's Faire", complete with costumes, magic, jousting, climbing the moat and a pig roast. Our singing activites included some of the song material included in the British-Irish-Scottish Heritage section of your publication plus some research of my own. Did you know that the tune "For He's A Jolly Good Fellow" (Bear Went Over the Mountain and Beethoven's WEllington Victory) was originally a march from this period entitled "The Duke of Marlborough"?

****

Karen Lowenthal RR# 2 Box 253 Hillsboro, NH 03244

Hi! A note to thank you for the great material you've been coming up with. I was able to briefly introduce some of the textile songs to the kids before school let out. (we don't take a February break, so we can get out really early in June).

Some very good discussion was had concerning the conditions that people had to work under. Earlier this spring our school visited the Dorr Woolen Mill in Newport, NH We were taken through the entire factory-from where the wool is stored upon delivery in 7 ton bales to the room where women sit all day threading the warp threads through the heddles and harnesses. It was great for the kids to be able to translate what they have learned about weaving in school to this much larger example. The most incredible part was being led through the weaving rooms through narrow pathways which went between clanging looms. We were told that the new looms are much quieter than the ones they used to have. So the children were really able to appreciate what it's like at a modern textile factory and were able to apply their knowledge of that back to the Textile songs of Protest. Most of the students agreed that they wouldn't want to work there because of the noise, tedium and smell.

I plucked out on the piano the Work of the Weavers. WE had our first encounter with Scottish dialect in my 5th-6th grade reading group this spring(88). We read Bob, Son of Battle, a story, partially written in dialect, of sheepdogs, the people who keep them and the competitions and work they do. It was quite sad and at the end of the book all four of us were sobbing in the reading corner(and laughing

at ourselves) as the rest of the puzzled class looked on. We also had a visitor come who had lived for some time in the Hebrides. She's a fellow spinner, weaver, teacher and folk singer named Kathy Miller of Olstead, NH and she sang Waulking Songs which are songs sung as a piece of woven fabric is fulled. It entailed standing around a table and pounding the fabric to cause it to shrink, and then paassing it to your neighbor to do likewise. If you're interested her address is : Kathy Miller North Road E. Alstead , NH 03602 603-835-2924

****

NANCY Erdos Rt #2 Box 231
Seymour, MO 65746

I play guitar and teach Spanish folk songs in Spanish classes. In English, I've done one "general" folk music unit a year and I play and group analyze a song with good lyrics like a poem, every two weeks or so. I also play bass fiddle and sing in a bluegrass band called Homegrown. My husband is the banjo picker for the band and he builds hammered dulcimers which I play. The students really get a charge out of hearing a dulcimer. The Missouri Dept. of Conservation has a songbook and cassette tape about ecology. (See writeup of this book in this issue on page

****

Kathy Lyons Bear Brook State Park
RR #1 Box 507 Allenstown, NH 03275

Yes I'm interested in helping you with the ecology issue-One songwriter named Bill Oaliver has written and recorded some wonderful ecology songs - including songs concerning animal habitat, the bottle bill, saving paper, stopping development, an endangered species song and o other such stuff, His address is Live Oaks REcors-Songs by Bill Oliver, Texas DEck Music BM 1 3911 Ave G Austin, TX 78751

He also wrote a great song about the "monster" seen in Lake Champlain. Great humorist and sensitive songwriter. He allows folks to use his stuff with permission.

Also an album called "Equilibrium" available through NAtional Audobon Society Expedition INstitution, Northeast Audobon, Center, Sharon, CT 06069.

The album features some songs by Woody Guthrie, others by Dave Laing and Tom Wisner who do not normally record but did so for this ecology-narrated album. It comes with a teacher's guide. Wonderful topic and nice music!

There is so much original music out there dealing with the natural environment. I use this new stuff as well as traditional music in my programs. The traditional music I use to convey past relationships to the land and perhaps attitudes that created some of the environmental problems of the day. Bill Staires, a well known record artist has written some great songs. So has Kate Wolfe, Pete Seeger.

I have a tape of Whale Songs-put out by a Cetacean Society in CT-on one side is the traditional whaler songs and on the other is original whale preservation and appreciation songs- very much with a folk flavor. It's called "In Search of the Whale" by Tom Callinan and Don Sinet with Marc O"Donnell-Morgan Productions 168 Shore Rd. Clintyon, CT 06413 (203)669-6648

And this is just the tipof the iceberg!! wish I had time to do more; for music is to me one of the best educators and communicators.

****

Betty M Behr Rt. #8 Horse Pound Road
Carmel, NY 10512

I just want to tell you how much I enjoy each issue. My appreciation, as I am not a licensed teacher in school, is somewhat differentperhaps than you would imagine. I am kind of a resource for teaching local history in the classroom/library/ historical Societies/Generalogical Society and combine this with outdoor education and conservation programs for civic groups, school and church groups and programs.

There is really not title to it. If a teacher wants something or a new idea, they ask me. This is going to be rather a hard part of my life to retire from. I am a professional genealogist and editor and publisher of alocal town history, newsletter (family)and assoicate Historian for the town. I have worked with New York Conservation Dept. in naturel programs since 1960. I have an extensive library which is available to teachers and researchers in the area. It's fun and that's why I like folksongs. It provides another way to not only educate but

Betty Behr's letter continued

but imbue, emulate and illustrate "life" through a medium that is acceptable and fun to young and old.

****

Yoshiteru Takenaka 2-14 Minowa I-Chome
Toyonaka, Osaka 560 Japan

I thank you very much for three issues which you sent me. I was much surprised and ashamed to find my letter in VIII #1.

Some of the songs Japanese students (7th-9th) like are:
Yankee Doodle Shenandoah John Brown's Body Red River Valley This Land Is Your Land Strangest Dream Where Have All The Flowers Gone I've Been Working On The Railroad Cowboy's Dream We SHall Overcome Michael, Row the Boat Ashore

The Blue Bird is at your hands. Folksong In The Classroom and your materials are my great textbooks.

****

Pete &Toshi Seeger Beacon,, NY

You asked in a recent issue for songs about ecology and the environment.

During the 19th century there are numerous sentimental songs mouring the passage of time and the change from beauty to ugliness. I think it is at least worth mentioning the existence of such songs, such as "When You and I Were Young, Maggie." And perhaps the poem, "Woodsman, Spare That Tree." And in the early 20th century, one of the most famous of American songs, "Way Down Upon the Wabash." And "Home On The Range."

Much more apropos, perhaps, would be the statement of American Indians such as Chief SEattle. We quoted part of his famous oration in the book, "Carry It On."

I assume you 've seen the book, "Survival Songbook" put out by the Sierra Club about 16 years ago. It has quite a lot of very good songs in it, and you must have some of the copies of the Clearwater records or books. Have you heard my album, "God Bless the GRass," now distributed through Folkways?

There's one absolute must song, and that is "Garbage" by Bill STeele of Ithaca, N.Y. He wrote it when he was living in San FRancsico, but it is an underground hit now for almost two decades. I have added one verse, which I think is worth your printing. I've recorded it for WArners in the album, "Circlesw and Seasons."

In Mr. Thompson's factory
They're making plastic CHristmas trees
Complete with silver tinsel
And a geodesic stand.
The plastic's mixed in giant vats
From some conglomeration that's
Been piped from deep within the earth
Or stripmined from the land.
And if you question anything
They say, "Why don't you see?
It's absolutely needed for the economee!"

Oh, garbage (garbage, garbage)
THeir stocks and their bonds,
All garbage.
What will they do
When their system goes to smash
And there isn't any cash.
There's no money to be made
But there's a world to be repaid!
THeir kids will read in history books
About financiers and other crooks
And feudalism and slavery
And nukes and all their knavery.
To history's dust bin they're consigned
Along with many other kinds
Of garbage (garbage, garbagegarbage garbage)

My guess is you'll have more material than you could possibly put in one issue. Ken Longquist has made a full-time living singing for schools in Wisconsin about the environment and has got a lot of really good songs for kids. Try writing him at ~~W14115 Theresa Lane, Lodi, WI 53555~~ New--350 Russell St., Madison, WI 53704.

If that address is no good anymore, try calling Wisonsin's Environmental Decade. That's an organization in MAdison, WI. They hired him for several years-maybe still do.

Pete Seeger's letter continued----

Evenmore important would be for you or for somebody you know to attend the Peoples Music Weekend near NEwburgh on the weekend of June 4th, These singers, several hundreds of them, all know songs about the environment and some of them are damned good. Some of them are oncerned with the city environment, some with regional, some national, some global. AS you know, I hope that you can bring out the point somewhere in your issue, the great slogan given us by the late Renee Dubos, "Think globally; act locally."

If you'd like to come to the Peoples Music Weekend, it is about one hour and 20 minutes drive north of George Washington Bridge. It is at Camp Thoreau in the little town of Pine Bush and costs only a few dollars. I know they have a workshop on songs about the environment. WRite to Charlie King, 158 Cliff Street, Norwich, CT. 06360, or just show up there Friday evening or early Saturday morning. It is a wonderful weekend.

One last thing: I feel that all of us owe you a great debt for continuing to edit this little magazine, FOLKSONG IN THE CLASSROOM. And I hope that your circulation is steadily growing and enough money is coming in so that there is no doubt that it will keep on publishing century after century. And who knows but what ten years from now you'll have another issue on the general subject of songs and the environment, and you'll have songs from Japan and China and India and Soviet Union and AFrica and Europe amd South America, and they might be ancient songs or new songs. For example, there are songs about all the forests being cut down in Scotland so that sheep could be introduced. Then when Australia proved to be a cheaper place to graze sheep, the forests never really came back in Scotland. Absentee landlordism has done horrible things throughout the world, hasn't it? Have you ever thought of printing Oliver Goldsmith's poem, "The Deserted Village?" Come to think of it, you should also mention the environment of the workplace.

P.S. I going to send this issue off to SING OUT ,urging they review it.

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Kathleen Birk 1237 N. Rensselaer Ct
Griffith, IN 46319

If I ever get the extra time and energy, I will type up the curriculum I used when I completed my ethnic folk project a year ago. It was very successful, lots and lots of hard work, exciting demonstrations and concerts by area groups and a really rewarding project. I was going to try to do part of the project schoolcity wide this last fall, but there was no energy left in my body.

Now that another fall is approaching, I have started a new project---teaching 4th grade Indiana history through folk music. It should be exciting. Do you have any sources of Indiana folk music from the early Indians to early settlers until it became a state in 1816?I have been spending hours going through all the back issues of the magnificent newsletters of "Folksong In The Classroom" and have come up with a few traditional American folk songs to use. If you have anything specific, I'd love to hear it or if you can give me other sources to contact, I would be appreciative.

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We wrote to Kathy and told her about an Indiana Play Party Book from the early 1900's and a book of early songs from the FRench settlement at Vincennes. If you know of other songs or sources, please write her. THanks.

****

Anne Custer 19 Arenta Avenue
St. Augustine, FL 32084

I teach 8th grade American History at Ketterlinus Middle School. There are a couple of things I use in my classroom. "Salty Sea Songs", "Live At El Caballero". Volumes 1 and 2 by the Deep Water Family. Michael, Ann, Steve & Cindy NAsh have collected over 3,000 sea chanteys from all over the world over the past 20 years or so. Also "Old Hat" hammered dulcimer duets by Rick Fogel and Jenny Linehan, who call themselves "Whamdiddle. They, like the Nashes, live on a sailboat here in St. Augustine, sell their tapes on the street.

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50 Songs about Our Earth and Ecology ~ Part II

This is the second of three issues that we are devoting to the environment. The first issue (Vol IX #1, Fall 1988) dealt, in a general way, with the crisis of our time caused by the destructive impact of human action upon nature. We dealt with song as a way to celebrate the joy of life and the splendor of the planet;and as an instrument to help arouse students' awareness of the environmental crisis.

In this issue we reproduce a few more environmental songs from the treasury that is now within the reach of American teachers. These songs deal with several interrelated environmental themes: The serenity of the wilderness trail; the wildlife that enriches the earth; the sun as an inexhaustible and unpolluting source of energy; the forest as a natural treasure -- generating oxygen for the atmosphere, providing shade in summer and warmth in winter, sheltering and nurturing wildlife, yielding varied types of wood to build and furnish homes, enabling us to create (if we choose) cities, communities, and parklands that are green, quiet, and beautiful.

The environmental message is a cry of alarm. It warns us that the security of the American people, along with that of all the peoples of the world, is menaced by a new enemy. Modern war and modern industrial technology threaten the destruction of the living globe and the extinction of the human race. Humanity needs to give top priority to this manmade crisis, and to unite in the struggle to resolve it.

The implications of the challenge are far reaching, and nowhere more so than in the classroom. We are obliged, if we are to cope successfully with the new reality, to fashion a new concept of human and national security in which old ways of thought and long-cherished practices will have to he jettisoned. War itself will need to be explained not as an instrument of national security, but as its greatest enemy.

The environmental message, then, is in part a warning; but it is also far more than that. It urges us to go back to our roots in the search for the happiness and peace of mind which millions dream of, but cannot find. This message is, in other words, directly concerned with the physical and mental health of the American people at large. If we are robbed of health, owing to the conditions under which we are obliged to exist, life becomes unendurable; there is no longer any reason to go on.

What does it take to enjoy physical and mental health?

There are certain prerequisites directly linked to the environment in which we spend our lives. We need, first of all, a safe and unpolluted neighborhood in which to live and work. Today the health and sanity of millions, not only in the United States but around the globe, is undermined by poisons in their immediate surroundings. People are exposed in factory, shop, field, home, or on the highway, to poisonous smokes and sprays, to radioactive substances and wastes, to lethal gases. High

intensity noise permeates our world, banishing peace by day and sleep by night.

Examples, may be multiplied indefinitely -- just turn, any day of the week, to the front page of your local newspaper. Dozens of communities go without water because it has become tainted by leaking gasoline. The entire Washington-Oregon shoreline is off limits because it has been fouled by an oil spill. The lovely New Jersey and Long Island sands are infested with medical wastes and fecal filth. Holiday makers launch their canoes on some of America's most splendid rivers at their own risk. Nature there is dead or dying on account of PCB's. And, of course, there are dramatic catastrophes in addition to these daily afflictions. Bhopal, Chernobyl, and Three Mile Island come immediately to mind.

In this connection the song of the Triangle Fire, which we reproduce in this issue, may stand as an example of an environmental song of a new type which Americans now need to compose and bring into the classroom. This was a workplace disaster that brought about the deaths of more than a hundred workers as a result of criminal negligence. The damage inflicted upon Americans by dangerous and polluted workplaces has not lessened since 1911. On the contrary it has increased enormously. Young people need to be made acutely aware of this reality if they are to participate in the movement to protect themselves and their fellow workers when their school years are over and they enter the labor market.

To promote an awareness of the environmental dangers that threaten people where they live and work need not be simply a litany of horrors. The question to be asked is: is national security threatened when large numbers of people are endangered in this way in their homes and at work? If environmental hazards are an enemy as terrible as a military aggressor, an important conclusion follows. It becomes the obligation of government to organize a defense against such hazards. Government, indeed, according to the American creed, has no other function except to organize the defense of the people wherever they are threatened by an enemy to their lives, liberty and happiness A discussion of this question can help us develop in the classroom a new concept of national security-- the security of the people against environmental menaces, not merely military ones.

Physical health requires. as a primary condition, clean air and water, uncontaminated food, adequate shelter, and access to the outdoors. There is, to be sure, nothing new about this. For two centuries before the urbanization of this country such things constituted the heritage, even, one might say, the birthright, of the majority of American children. Today we need to reassert these 'primary conditions of human health' as a basic right. A decent home to live in, in a town or city green with parks; a secure job; leisure time to enjoy life, to play with the kids, to go fishing and to go on learning -- this is not too much to ask. Wealth, here, is to be measured not in terms of money

but in terms of a satisfying life style, in the peace of mind that comes with security and a deep satisfaction in our day to day existence.

All of this may be summarized with the word of the Quaker song, 'the gift to be simple is the gift to be free.' This song conveys the environmental message with effectiveness. We reproduce it in this issue. What is simplicity, and what is freedom? There can be many class discussion on these topics. We are talking about the opportunity and the capacity to love the world of nature, reduced to its essentials: the laughter of a child, the breath of wind upon the water, the wheeling flight of the hawk.

The basis of true national security, as we now begin to define it, is economic. It takes capital investment and human effort organized on a big scale, in the crowded world in which we live, to provide lovely cities, good health, decent homes, first-rate education. One principal barrier to the achievement of such things for all, one main reason for the continuing poverty of the world's people, is the voracity of the arms race. This squanders the world's riches and imposes unending burdens upon mankind. It is truer today than it has ever been before, that the nations of the world, including the Americans, face an unavoidable choice between 'guns and butter.' They cannot have both.

We need in this context to remember, and to teach, Dwight Eisenhower's advice which he gave in a speech to the American people as he was about to step down from the presidency. "Every gun that is made," he said, every warship launched, every rocket fired, signifies in a final sense a theft from those who hunger and are not fed, from those who are cold and are not clothed."

Letter to the President

There is no more timely or pertinent statement about what is happening to the world and man's environment, than this letter written over a hundred years ago. It was written in 1855 by an Indian "savage", Chief Seattle of the Dwamish tribe of WAshington Territory to President Franklin Pierce, leader of the "civilized people".

We know that the white man does not understand our ways. One portion of the land is the same to him as the next, for he is a stranger who comes in the night and takes from the land whatever he needs. The earth is not his brother, but his enemy, and when he has conquered it, he moves on. He leaves his fathers' graves, and his children's birthright is forgotten. The sight of your cities pains the eyes of the red man. But perhaps it is because the red man is a savage and does not understand.

There is no quiet place in the white man's cities. No place to hear the leaves of spring or the rustle of insect's wings. But perhaps because I am a savage and do not understand, the clatter only seems to insult the ears. The Indian prefers the soft sound of the wind darting over the face of the pond, the smell of the wind itself cleansed by a mid-day rain, or scented with a pinon pine. The air is precious to the red man. For all things share the same breath - the beasts, the trees, the man. Like a man dying for many days, he is numb to the stench.

What is man without the beasts? If all the beasts were gone, men would die from great loneliness of spirit, for whatever happens to the beasts, also happens to man. All things are connected. Whatever befalls the earth befalls the sons of the earth.

It matters little where we pass the rest of our days; they are not many. A few more hours, a few more winters, and none of the children of the great tribes that once lived on this earth, or that roamed in small bands in the woods, will be left to mourn the graves of a people once as powerful and hopeful as yours.

The whites, too, shall pass - perhaps sooner than other tribes. Continue to contaminate your bed, and you will one night suffocate in your own waste. When the buffalo are all slaughtered, the wild horses all tamed, the secret corners of of the forest heavy with the scent of many men, and the view of the ripe hills blotted by talking wires, where is the thicket? Gone. Where is the eagle? Gone. And what is to say goodby to the swift and the hunt, the end of living and the beginning of survival? We might understand if we knew what it was that the white man dreams, what he describes to his children on the long winter nights, what visions he burns into their minds, so they will wish for tomorrow. But we are savages. The white man's dreams are hidden from us.

NATIVE AMERICAN TESTIMONY: AN ANTHOLOGY OF INDIAN AND WHITE RELATIONS FROM ENCOUNTER TO DISPOSSESSION Edited by Peter Nabokov, New York: Thomas Y. Crowell, 1978 pages 107-109

(Our thanks to Pete Seeger for calling our attention to Chief Seattle's eloquent and prophetic statement. It should be "must reading" and contemplation for all politicians, congressmen, state legislators, adults and all school children.)

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Singing the Energy Blues

JOAN MAUTE

Energy conservation, alternative energies, and future power ... these are subjects that need to be explored and taught in the middle years. These energy-related subjects are, however, somewhat foreign to our students who seem to have a hard time relating to energy beyond the ever present AA batteries that power their lives. The challenge of teachers then becomes one of relating future needs to present situations. How can we get these students who have little concept of next week, let alone the next decade, to become interested in studying alternative energies?

Music Reinforces Learning

Whenever possible, I use music to help introduce and reinforce concepts we will be studying. Since I am an old "folkie" from the sixties, this is easy for me. I simply write a song that includes the information I want the students to discuss and/or remember. I realize that it probably isn't possible for everyone, however, it is easier than you think.[1] The music is a unique way to introduce a subject, and while my students rarely ask to borrow a tape to take home, they do appreciate a different approach to subject matter in the classroom. They have also discovered the power of music to help them remember the content in the lyrics.

What I'd like to do in this article is show you how to use the two songs I've included as an introduction for energy lessons you might want to teach. The first song relates energy conservation to our students' lives and the second, "The Solar Power Rag," gives practical applications of one alternative energy. Before we get into the mechanics of using music in the classroom, you need to realize an important fact. Music doesn't teach, you do. The songs are merely tools to help you do your job and help your students get involved in the learning.

Transforming Written Words to Music

Your first problem will be how to transform the written words in this article to music you can use in your classroom. I simply sing the song to my students or use a tape I have recorded for that purpose. I see two or three possibilities for the teacher who cannot sing. The first is to go to your students for help. All you have to do is mention the magic words, "extra credit," and your students will be all ears. Explain that you need help with an upcoming unit and ask for volunteers who can read music, play the guitar or keyboards, sing, and/or "rap". If you get the volunteers, meet with them after class and show them the music. Ask them to take the music home and see if they can work out one of the songs. Once this is done, they can either perform one of the songs for the class, or make a video or audio tape for you to use. I suggest a tape for the initial classroom presentation and perhaps a live performance as part of the review. The second possibility is to entice your music or band teacher to become involved in the lessons. This is great for interdisciplinary learning, but will depend on your schedule, your school's support of such activities, and how well you can play "Let's Make a Deal" with the other teacher.

How to Make the Lesson "fly"

Now that you have a way to present the music to your class, how do you make the lesson fly? First of all, make sure you have made copies of the lyrics for your students. I would start with "The Talking Conservation Blues". Prior to using the song, why not ask your students to list all of the energy they have used in the past 24 hours? Have them make individual lists and keep them for comparison later. Once this is done, you have the perfect introduction for the song. Ask them to listen to the story of a student who had a similar assignment. At this point hand out the lyrics. Ask the students to follow the lyrics as the song is played or performed. Suggest that they listen for appliances that they used but did not put on their list. Once the song has been completed, direct a discussion about the students' attitude at the beginning of the song, at the end of the song, and how and why that attitude changed. This is also a good time to have your students look at their lists and share what they included and forgot. The point of the song is obviously that students do use energy and that there are ways they can control energy use now. Let this song lead you into a concentrated study and action plan for individual or school-wide conservation, or simply to the next lesson which is about solar energy.

Joan Maute is a sixth-grade social studies teacher and lead teacher at Thayer J. Hill Middle School in Naperville, IL. She has also written and produced many interdisciplinary units for middle level students that use music to help teach content material.

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Words in the Song Reinforce Learning

Talkin' 3 Conservation Blues was used mainly to heighten student-awareness. "The Solar Power Rag" contains specific information about solar energy that you will want your students to understand and remember. With this song, you will need to first ask the students what they know about solar power, then have them listen to the song, looking for applications mentioned in the lyrics. The discussion you lead this time will give the lyrics greater meaning. After your students have listened to the song once, ask them to elaborate on and explain each verse. You may be surprised how many can tell you how to "catch it" and "magnify it". Some may already know why you need to "build your windows facing the south."

Every Child Can Learn

I'll never forget the first time I taught this song. I was down to the second verse and sure that I'd have to do a lot of explaining about water walls and other ways to store solar heat. It was simply habit that caused me to ask, "Can anyone explain what the second verse means?" For the first time in months Donald raised his hand and said, "You see, Mrs. Maute, that has to do with thermal inertia. Water, rocks, brick, adobe, all of those things heat up slowly and store heat. Then as they cool you get the heat they hold." As the discussion continued, Donald became our expert, explaining the difference between photovoltaic cells which actually produce electricity (solar panels on a satellite) and dark solar collectors (collection panels at a building site) which are used in passive systems. Always give your students such as Donald a chance to teach each other. It's much more effective when they learn from their peers. As you continue the discussion, replay the song and have your students sing along, this will help them remember the lyrics.

Trigger the Greater Meaning

Discussion of the verses with your students will give the simple lyrics greater meaning. The more the song is sung, the easier the lyrics will be remembered. The lyrics will trigger the greater meaning that was brought forth in the class discussion. Singing the song and discussing the lyrics, we're giving the children a way to remember important ideas which are a part of their life.

Learn by Doing

Here are two songs and some ideas of how to let them help you teach about energy. Most students this age respond in a positive way when they can take what is being taught and apply it to their lives. Let them become involved in the learning and teaching, and hopefully they'll know more than just answers on a test. Students have made posters, models, t-shirts, collages, experiments, and puppet shows all related to the study of energy. They learned by doing, and sharing their learning with each other. Take these ideas and songs, add your creativity and that of your students, and have some fun while you learn about energy.

2. You can save that warmth in a water wall
Dark bricks, rocks anything at all.
When the sun goes down and the sky is black
They'll give you all the warm air back. *Chorus*

3. You see solar panels on a satellite,
Collection panels at a building site,
Solar water heaters, ovens and cell,
Where it'll end you never can tell. *Chorus*

4. So use the principles the sun respects,
Dark absorbs and light reflects.
Low winter sun should shine in your house,
Overhang'll keep the summer out. *Chorus*

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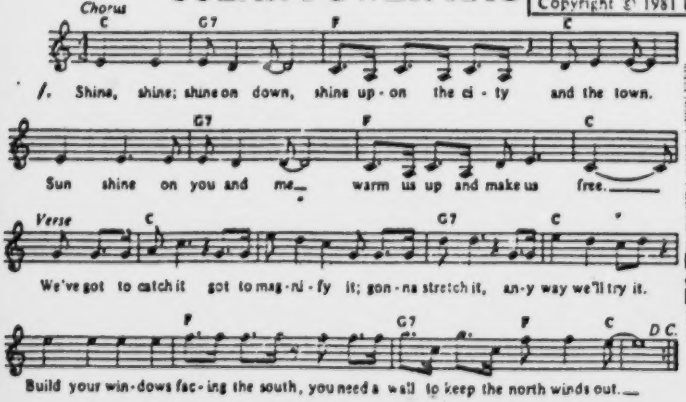
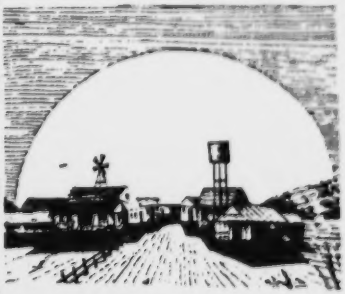
SOLAR POWER RAG


Chorus
C
G7
F
C
Shine, shine; shine on down, shine up - on the ci - ty and the town.
G7
F
C
Sun shine on you and me, warm us up and make us free.
Verse
C
G7
C
We've got to catch it got to mag - ni - fy it; gon - na stretch it, an - y way we'll try it.
F
G7
F
C
D.C.
Build your win - dows fac - ing the south, you need a wall to keep the north winds out.



Talking Conservation Blues

Joan Goddard Maute

I was sitting in the classroom one Friday,
When I heard my teacher say,
"Your future could be filled with misery,
'cause we're running out of energy."
I thought, "Oh no, here we go again,
Energy crisis, higher prices,
What do I care? I don't even buy gas...yet."

You know what he said, the same old stuff,
We've got to slow down or we won't have enough.
He talked about the problem facing our nation,
Then he said we could help it with conservation.
What's this we? I don't waste energy. I hardly even use it.

He said there really was something we could do,
And our weekend assignment might give us a clue.
Everytime we used energy we were to write it down,
Then Monday in class we'd compare what we found.
Some kids were complaining, a whole weekend's work,
All that writing, but I didn't care,
You can't write down what you don't use.

Sunday night I looked at my list,
It wasn't too long but there was nothing I had missed.
I'd used heat and some gas and just a little power
To run the clock that tells me the hour.
Oh, I forgot...my stereo, clock radio, tape deck, color television, lights, and electronic games

Well that was about all I'd ever use.
Then things went dark, someone blew a fuse.
My hair dryer went off, so did my Atari,
My electric trains and remote control Ferrari.
I couldn't even use my electric toothbrush, amplifier, guitar...
And my fish were freezing!

I fixed the fuse and got something to eat,
I used the electric can opener and the mixer set on "beat",
The blender, microwave and food processor,
"Mr. Coffee", "Presto Burger" and "Little Professor",
Popcorn popper, toaster oven, refrigerator, ice crusher,
Crockpot, electric frypan, and the dishwasher.

We shared our lists in class on Monday,
Each student seemed to have alot to say.
Some said we should walk, skate or ride together,
Others felt we should dress to match the weather.
I spent two seconds reading my list,
Then thirty minutes on the things I missed.

Joan Maute is one of those creative, energetic people who bring so much to the teaching profession. Joan is currently working on her Doctorate in Instructional Leadership and Middle School Curriculum, plus she's the Social Studies Coordinator for the Indian Prairie Community Unit School District #204. Plus, as she puts it "full time real teacher." She's also a gifted songwriter, performer and leader of assemblies and workshops. If you're interested in her learning units on energy, geology, science and other areas, write to her and she will send you information. Joan said she'll give any FITC reader a free "Diary of The EArth and Trees" tape, if you'll send $2 to cover shipping and handling. Joan Maute, Studio 2
6631 Muirwood Court, Lisle, IL 60532

Teaching about Ecology by Using Contemporary and Traditional Folksongs

1419 Stanford By JIM ROGERS Santa Monica, CA 90404

Jim teaches History and English on the High School level. He wrote:"I have just finished my master's on using popular songs to teach global issues. One major section deals with the use of songs to introduce and examine environmental issues. Although I use popular music (rock and roll, unless I can get away with "folk") I often use traditional songs to counter-balance an issue."

Jim's goal now is to spend more time with his wife, Saro, and their two-year old daughter, Karina.

Several years ago, the "Global 2000 Report to the President" predicted dire consequences if we, the people, continued our ecologically irresponsible behavior. Almost halfway to 2000, two of these areas, deforestation and endangered species, are under massive assault; so massive as to compare with the end of the dinosaurs during the Cretaceous Period. As much as one fifth of all species are threatened with extinction. Millions of acres are disappearing (an area half the size of California each year!).

These topics are related in several ways. As much as a third to half of the earth's five million species--animals, insects, and plants--live in the rain forests. As the forests are destroyed, as many as two or three species PER HOUR may become extinct. Rainforests, especially in Central America and Brazil, have suffered perhaps permanent damange through slash and burn agriculture to produce short-term (fast food) cattle profits. In other areas, the destruction of forests have led to increased fuel costs, loss of topsoil, floodings and droughts.

Historically, one can see the consequences of deforestation in the demise of the Mesopotainian civilization, the fall of the Mayans, the disappearance of the "cedars of Lebannon," to name but a few.

Several factors have contributed to the acceleration of these problems, most notably increased population and (geometrically) energy consumption. The first 200 years brought the population of the United States to less than 10 million; now we are nearing a quarter billion. The next 20 years may see the world reach 7 billion. This surge puts a great strain in competition for land and resources.

In this country, the rate of deforestation has been about a dozen acres for every minute. As we "pave paradise to put up a parking lot," we clear seven times as much again to raise livestock or feed; the loss in erosion from practices like this leads us to lose as much as 7 billions tons of topsoil annually.

Because deforestation and endangered species are (relatively) modern consequences, traditional folk songs are silent on these subjects. They are quite illustrative, however, in describing attitudes and conditions which provide an historical prospective from which we can judge these quantative changes.

ENDANGERED SPECIES

To see how folksongs can be used to deal with the subject of endangered species, one can look at a subject already covered in FITC, the "Golden Age of Whaling" (v. II, #2; Feb. '82). "Whales, then and now, have been sacrificed by industry to a demand for profits. The moral of this story is that today we have to find ways of using energy that does not sacrifice our environmental resources to the needs of a single generation."

Teaching about Ecology by Using

The lessons contained in those songs spoke of little profit (for the sailor), long journey s, and danger. The impact on the population of whales was minute (by todays's standards; besides, any necessity for whaling has long passed). The Scottish song, "Farewell tae Tarwaithe," echoes thoses themes of parting, long absence and risk. "Rolling Down to Old Maui," although speaking of the paradise awaiting the journey's end, begins with the reality: "it's a damn tough life full of toil and strife."

Modern "folk" singers take a different approach. Gordon Lightfoot's "Ode To Big Blue" praises the one who got away, while lamenting Big Blue's forty sons who "fell victim to the cruel harpoon guns." Lightfoot concludes:

"Now the gray whale is run and the sperm is almost done
The finbacks and the Greenland rights have all passed and gone
They've been taken by the men for the money they could spend
And the killing never ends, it just goes on."

Few, if any, of the modern versions have any illusion of romance in whaling. Typical of this new attitude is Nik Kershaw's "Save the Whale": "Any other world could call their bluff, but any other world could scream enough. The ocean cries louder to me, 'Save the whale....Save the whale...'"

The great Canadian singer, Stan Rogers, has recorded and written several songs about Maritime provinces. "Make and Break Harbour" laments the end of the smaller fisherman, as "foreign trawlers go by now with long seeing eyes, taking all where we seldom take any." In his "Free In the Harbour," the whaling industry has gone; the whales:

"broach and they spout and they lift their flukes out
And they wave to a town that is dying
Now it's many the boats that have plied on the foam
Hauling away, hauling away
But there's many more fellows been leaving their home
Where the whales make free in the harbour."

The whales' only chance is to be too few for profit.

Other animals have been threatened with extinction as well. The grizzly bear has been reduced to less than 1% of its former number (south of Canada). John Denver sings of the eagle in "Aerie." Buffy St. Marie recorded the slaughter of bison in "Now That the Buffalo"s Gone." (Once the buffalo were too few to maintain the Indians, they were allowed to survive.) Many popular songs deal with similar threats: "Mercy, Mercy Me (The Ecology), Marvin Gaye; "Human Racing," Kershaw; "Don't Kill the Whale," Yes; "Old Grey Wolf," Staines; "Song for America," Kansas; "Last Lonely Eagle," New Riders of the Purple Sage, and many others. Ethically, economically, aesthetically, and ecologically, biological diversity makes sense.

Every fish that swims silent, every bird that flies freely
Every doe that steps softly
Every crisp leaf that falls, all the flowers that grow
On this colorful tapestry, somehow they know
That if man is allowed to destroy all we need
He will soon have to pay with his life for his greed.

"Tapestry"
Don McLean

As David Mallett argues, if "You Say That the Battle Is Over," you're wrong!

Contemporary and Traditional Folksongs con't.

DEFORESTATION

Another topic already covered in FITC is lumbering. The difference in lumbering wisely, replanting with a mind for the future, and deforestation is a crucial one. Already, half the forests have disappeared since colonial days. Bill Staines' contemporary song, "Hauling In The Wood," describes a New England ideal, complete with "simple living, ... taking things slow." Hopefully, this includes a well insullated house to cut heat loss (as well as "greenhouse effect").

Worldwide, however, there is a firewood crisis, and this has caused deforestation in many areas. Over 2 billion people burn wood for heating and cooking (not electricity or gas). This makes up half the timber cut in the world, and the increased population has outpaced the supply. In many countries the land has been depleted, eroded, the only fertilizer (dung) burned, and crops (and especially trees) neglected and insufficient. A more recent phenomenon is the destruction of rainforest for fast-food (cash crop/ cattle) profits; forests are destroyed, the land is used for a short time for cattle grazing (cheap meat for hamburger chains), the soil is depleted and eroded in a few years. Another damaging practice which has denuded whole mountain sides is the displacement of forests for drugs (marijuana and cocaine).

Woody Guthrie's dustbowl ballads are vivid reminders of what can happen when the environment cannot sustain the assault upon it: "So Long, It's Been Good To Know You," "Dust Bowl Blues," and "Dust Storm Disaster." Now, in the eighties, we have recorded more than half of the hottest years of the century, and major magazines are suggesting (some more positively than others) that we are in the "Greenhouse effect," with huge crop losses, droughts, and dust storms in the future (migrations, rising sea coasts, dramatic storm patterns, ...).

The forests's role, worldwide, has many functions: to help control the climate (wind, temperature, rainfall); to recycle (and retain) water, oxygen, carbon and nitrogen; to reduce erosion and flooding; and to provide a home for millions of species. With the world's forests already shrunk by a third or a half, and accelerating, we are reaching (some may say, have passed) a critical point in mankind's history.

Several contemporary songs deal with some of the possible consequences. Cat Stevens looks over a concrete jungle and asks, "Where Do The Children Play?" Joni Mitchell sings of trees becoming so rare the people "took all the rees and put them in a tree museum" (Big Yellow Taxi). Tom Paxton"s apocalyptic "Whose Garden Was This" predicts a dismal future:

"Tell me again I need to know:
The forest had trees, the meadows were green,
The oceans were blue, and birds really flew,
Can you swar that was true?"

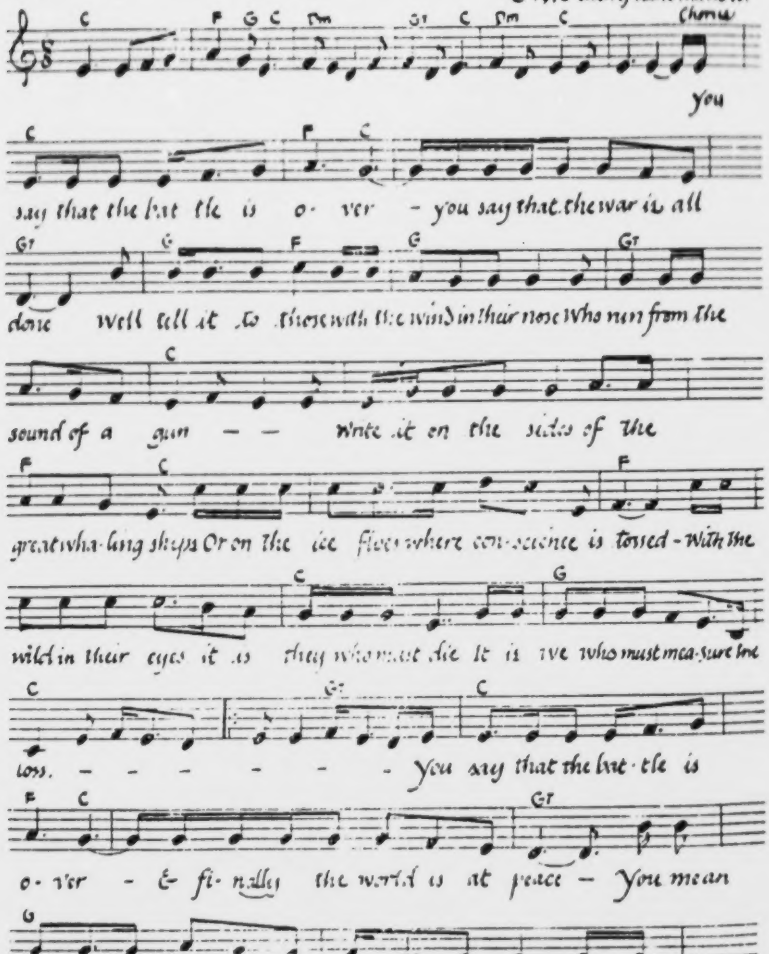
The Byrd"s "Hungry Planet" complains, ("they're) poisoning my oxygen, diggin' in my skin, takin' more out of my good earth than they'll ever put back in."

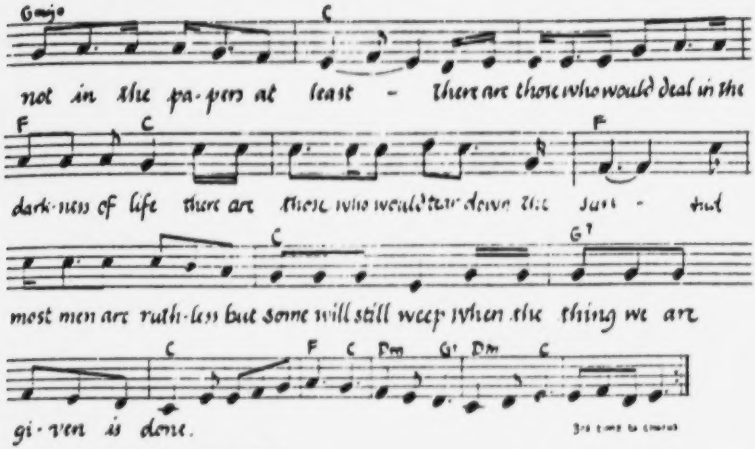
Billy Edd Wheeler's eloquent lament of the destruction of his mountain by "people hungry for wealth"; with the "Coming of the Roads," the forests and hillsides were stripped and abandoned. This theme is echoed in John Prine's "Paradise." It would be a very ironic paradise is the "progress of man" allowed the forests to be "tortured."

Greed is only one of the causes of deforestation. Trees can be planted, unlike the species we have lost. Alternatives must be found for those with fewer options (especially Third World countries). Again, for economic, aesthetic, ecological and biological reasons.

You Say That the Battle Is Over

"You Say That The Battle Is Over," is a song for the animals whose lives are traded for "fur coats, and perfumes and trophies on walls." It was written by David Mallett, probably best known to Sing Out! readers as the author of the "Garden Song," and grew out of his anger over hunting legislation in his home state of Maine. He's got a lot of good songs, many of which have been recorded by everyone from John Denver to Kermit the Frog. David has recorded this song on his live album, Hard Light (NWS-810315) available thru Neworld Media (South Blue Hill, Maine 04615).

w. & m. by David Mallett
© 1978 Cherry Lane Music Co.

Chorus
You
say that the bat tle is o- ver - you say that the war is all
done Well tell it to those with the wind in their nose Who run from the
sound of a gun - - Write it on the sides of the
great wha-ling ships Or on the ice floes where con-science is tossed - With the
wild in their eyes it is they who must die It is we who must mea-sure the
loss. - - - - - - You say that the bat-tle is
o- ver - & fi- nally the world is at peace - You mean
no one is dy- ing and mo-thers don't weep Or it's



You say that the battle is over
You say that the world is all done
Well go tell it to those
With the wind in their nose
Who run from the sound of a gun
Write it on the sides
Of the great whaling ships
Or on the ice flows
Where conscience is tossed
With the wild in their eyes,
It is they who must die
It is we who must measure the loss.

You say that the battle is over
And finally the world is at peace
You mean no-one is dying
And mothers don't weep
Or it's not in the papers at least.
There are those who would deal
With the dark side of life
There are those who would
Tear down the sun
And most men are ruthless
But some men will weep
When the thing we are given is done.

Now the blame cannot fall
On the heads of a few
It's become such a part of the race
It's eternally tragic that
That which is magic
Be killed at the end of glorious chase
From young seals to great whales,
From waters to wood,
They will fall just like leaves in the wind.
But we've fur coats and perfumes
And trophies on walls
What a hell of a race to call men.

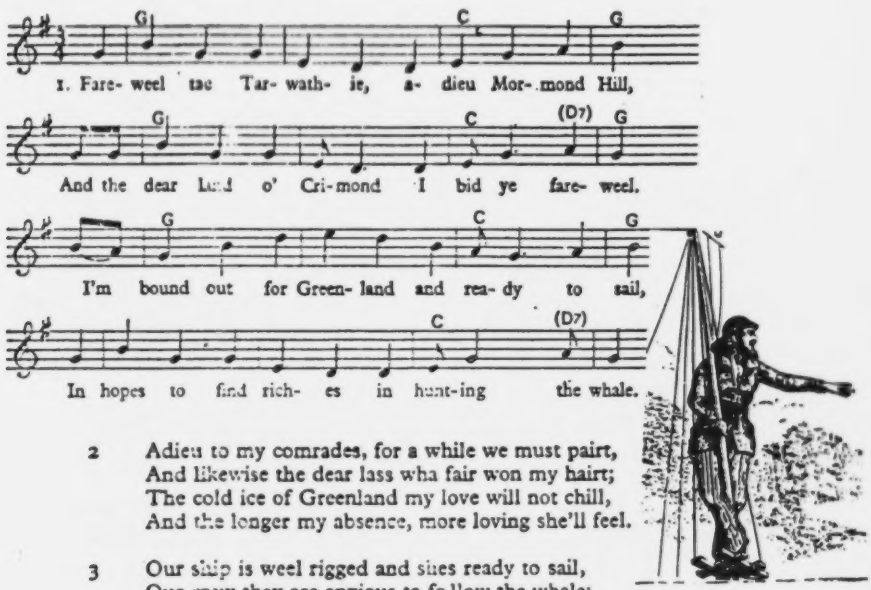
So here's to the world of the wild ones
And here's to the ones who must fall
Forgive us and bless us, we know what we do.
We're victims of blindness, that's all.
Mothers, your babies keep grand ladies warm
As they stand on verandas at dusk
It's too bad we killed them before they could swim
But you know that the whole world was given to us

(repeat 1st verse)

Sing Out Magazine, Vol. 31/#1
Jan-Mar, 1985 pp. 56-57

Farewell to Tarwathie

"The whaling profession is rigorous and cruel, attracting hard and bloody men. Most of the English songs are rough and full of splinters, as if inspired by the hurly-burly of the chase and traced with a harpoon-point on a tarstained bulkhead. But many of the Scottish songs have a great meditative ring, sounding as if their maker's hand was as skillful with a pen as with a blubber-hook. Such a one is "Tarwathie". It has the quiet melancholy of the fos'cle at midnight with the hammocks swaying and the men awake in the darkness." (Notes from There She Blows by A.L.Lloyd and Ewan MacColl(record) The song was written in the early 1850's when whaling was an important industry in Scotland. Its author was George Scroggie, a miller in Aberdeenshire.

The music and words of this version are taken from The Scottish Folksinger by Norman Buchan and Peter Hall, page 104.

G C G
1. Fare- weel tae Tar- wath- ie, a- dieu Mor- mond Hill,
G C (D7) G
And the dear Land o' Cri- mond I bid ye fare- weel.
G C G
I'm bound out for Green- land and rea- dy to sail,
C (D7)
In hopes to find rich- es in hunt- ing the whale.

2 Adieu to my comrades, for a while we must pairt,
And likewise the dear lass wha fair won my hairt;
The cold ice of Greenland my love will not chill,
And the longer my absence, more loving she'll feel.

3 Our ship is weel rigged and she's ready to sail,
Our crew they are anxious to follow the whale;
Where the icebergs do float and' the stormy winds blaw,
Where the land and the ocean is covered wi' snaw.

4 The cold coast of Greenland is barren and bare,
No seed-time nor harvest is ever known there;
And the birds here sing sweetly on mountain and dale,
But there isna a birdie to sing to the whale.

5 There is no habitation for a man to live there,
And the king of that country is the fierce Greenland bear;
And there'll be no temptation to tarry lang there,
Wi' our ship bumper full we will homeward repair.

"In Kentucky, twelve thousand acres a year are being strip-mined, and each year the operation is accelerated. This means that each year an expanse covering nearly twenty-four square miles is denuded of vegetation, the surface is piled high with cap rock, and streams that once ran clear are transformed into acid-yellowed rivulets of mud. And each year the human exodus continues. The mountaineers, finding it no longer possible to live at all in a landscape given over to coal augers, dynamite, trucks, and bulldozers, and to laws that protect the operators from the poor but not the poor from the operators, are disappearing into urban ghettos...A single industry has perfected the art of being a bad neighbor to all living things, including man. The same forces that are bringing ruin to Appalachia are now a threat wherever technological competence is yoked with human avarice and folly, wherever the profit motive is still exalted as a virtue..."

from My Land Is Dying by Henry M. Caudill (E.P. Dutton & Co., N.Y. 1971).

Paradise

This song by Chicago songwriter John Prine is about the strip-mining of Muhlenberg County, Ky. It's about as simple and eloquent a statement as can be made. As Jim Ringer says, "It just has to be worth hearing and rehearing..." "Paradise" is on the album *John Prine* (Atlantic SD 8296). It's been recorded by Jim Ringer on the Folk-Legacy album *Waitin' For The Hard Times T's Go* (FSI-47) and by the Country Gentlemen--with the assistance of fiddler Rick Scaggs, who comes from Muhlenberg County--on the Vanguard album *The Country Gentlemen* (VSD 79331).

Words and Music by John Prine
©1971 by Walden Music/Sour Grapes Music
Used by Permission

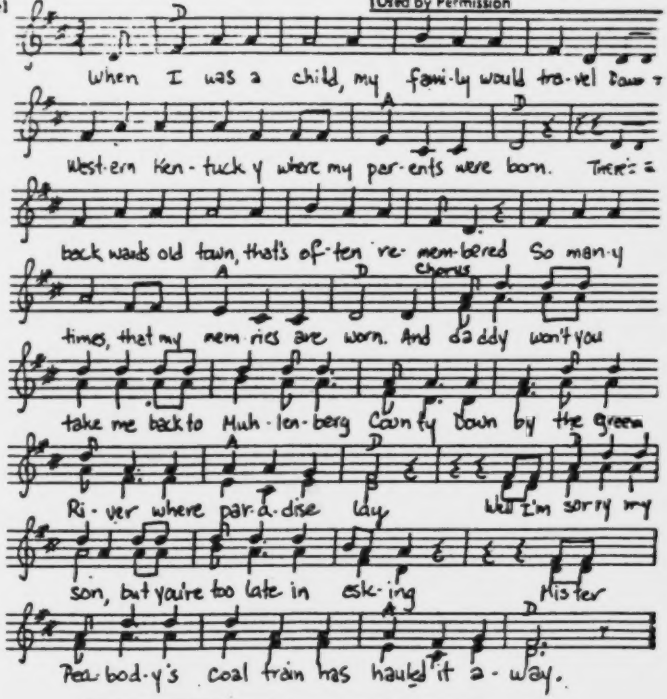
When I was a child, my family would travel
Down to Western Kentucky, where my parents were born
And there's a backwards old town, that's often remembered
So many times, that my memories are worn

Chorus:
And daddy won't you take me back to Muhlenberg County
Down by the Green River where Paradise lay
Well I'm sorry my son, but you're too late in asking
Mr. Peabody's coal train has hauled it away

Well sometimes we'd travel right down the Green River
To the abandoned old prison down by Adrie Hill
Where the air smelled like snakes, and we'd shoot with our pistols
But empty pop bottles was all we would kill (Chorus)

Then the coal company came with the world's largest shovel
And they tortured the timber and stripped all the land
Well, they dug for their coal till the land was forsaken
Then they wrote it all down as the progress of man (Chorus)

When I die, let my ashes float down the Green River
Let my soul roll on up to the Rochester Dam
I'll be halfway to heaven with Paradise waiting
Just five miles away from wherever I am (Chorus)


When I was a child, my fami-ly would tra-vel Down to
West-ern Ken-tuck-y where my par-ents were born. There's a
back-wards old town, that's of-ten re-mem-bered So man-y
times, that my mem-ries are worn. And da-ddy won't you
take me back to Muh-len-berg Coun-ty Down by the Green
Ri-ver where par-a-dise lay. Well I'm sorry my
son, but you're too late in ask-ing Mis-ter
Pea-bod-y's coal train has hauled it a-way.
Chorus

"Mrs. Bige Ritchie, a hill woman from the head of Sassafras Creek, said when she saw a strip mine bulldozer uproot the coffin of her infant son from the backyard family cemetery and pitch it down the mountainside, 'I like to lose my mind over it.'"
-from *My Land Is Dying*

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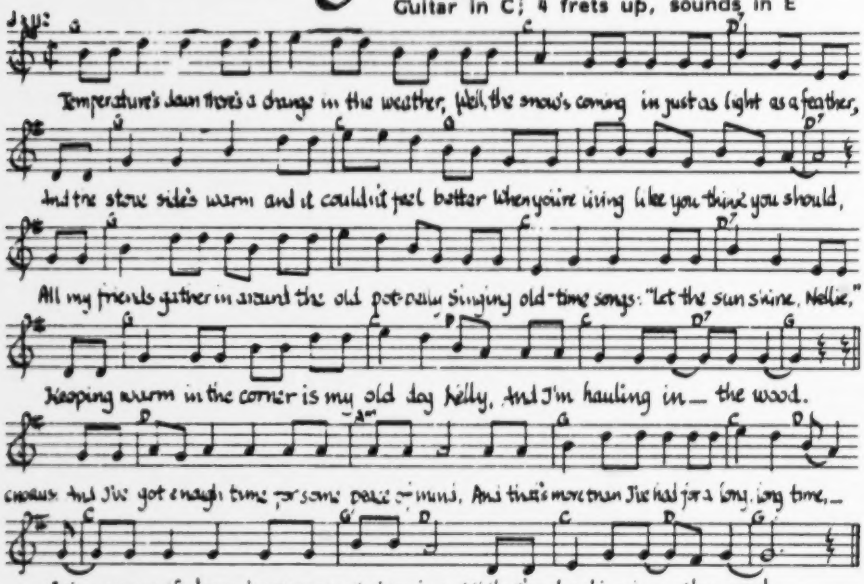
Hauling in the Wood

Guitar in C; 4 frets up, sounds in E


Temperature's down there's a change in the weather, Well the snow's coming in just as light as a feather,
and the stove side's warm and it couldn't feel better when you're living like you think you should,
All my friends gather in around the old pot-belly singing old-time songs: "Let the sun shine, Nellie,"
Keeping warm in the corner is my old dog Kelly, And I'm hauling in the wood.
And I've got enough time for some peace of mind, And that's more than I've had for a long, long time,
Set yourself down, have some winter wine, While I'm hauling in the wood.

Temperature's down, there's a change in the weather,
And the snow's coming in just as light as a feather,
And the stove side's warm and it couldn't feel better
When you're living like you think you should.
All my friends gather in around the old pot-belly,
Singing old-time songs: "Let the sun shine, Nellie."
Keeping warm in the corner is my old dog Kelly,
And I'm hauling in the wood.

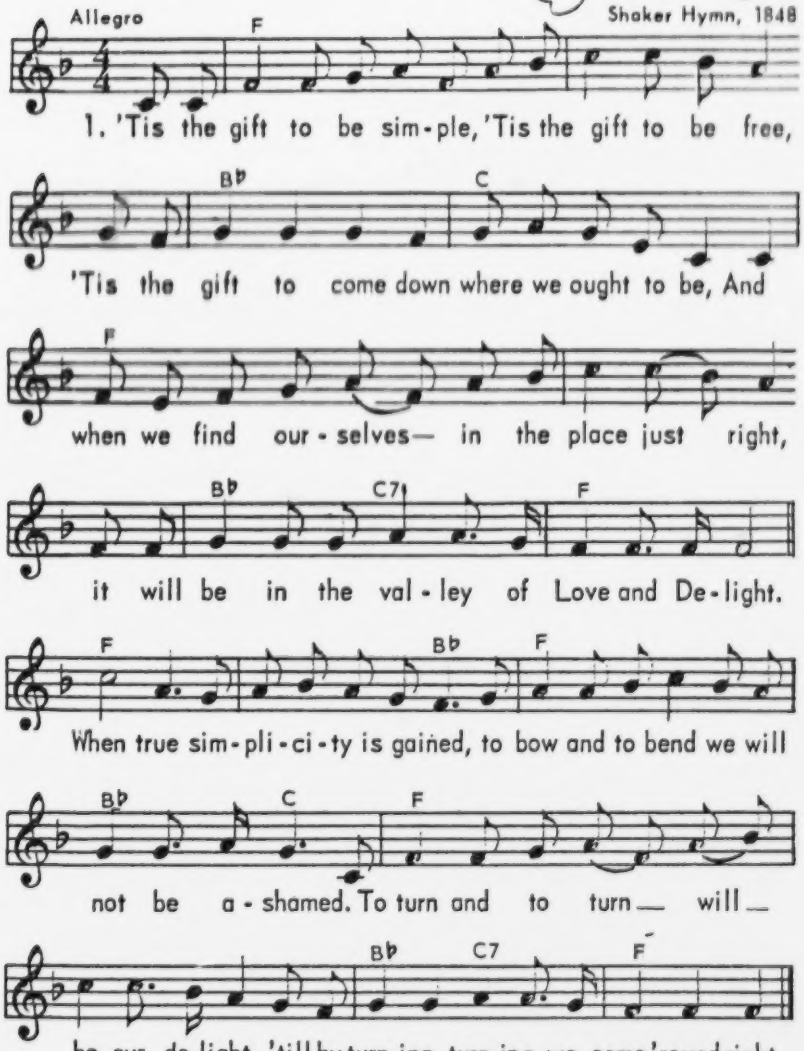
And I've got enough time for some peace of mind,
And that's more than I've had for a long, long time.
Set yourself down, have some winter wine
While I'm hauling in the wood.

Drop a log on the fire, stomp my feet on the floor,
Watch the flames jump higher, keeping winter from my door,
Smell the smoke in the air and hear the good oak roar:
It's a thing that gets you feeling mighty good.
Well, it's cold in the morning with the fire down low;
It's up and out early, Lordy, don't you know
That the sun's coming up with a cold morning glow
And I'm hauling in the wood.

Now, it's all the simple living, it's a-taking things slow,
The chopping and a-splitting in the soft falling snow,
And a fire in the evening with a warm yellow glow
Gets you thinking that you're living like you should;
There's a reason to my life, there's a heart full of cheer
In an armful of oak and some hickory here
And a good woman's voice making music in your ear
While you're hauling in the wood.

Source: Bill Staine's
Song Book

Simple Gifts

Shaker Hymn, 1848

Sing The Good Earth: A farming & Gardening Songbook Carolina Farm Stewardship Assoc. Pittsboro, NC p.62

Save Some Trees for Me, Mister!

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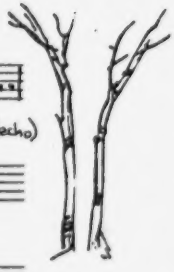
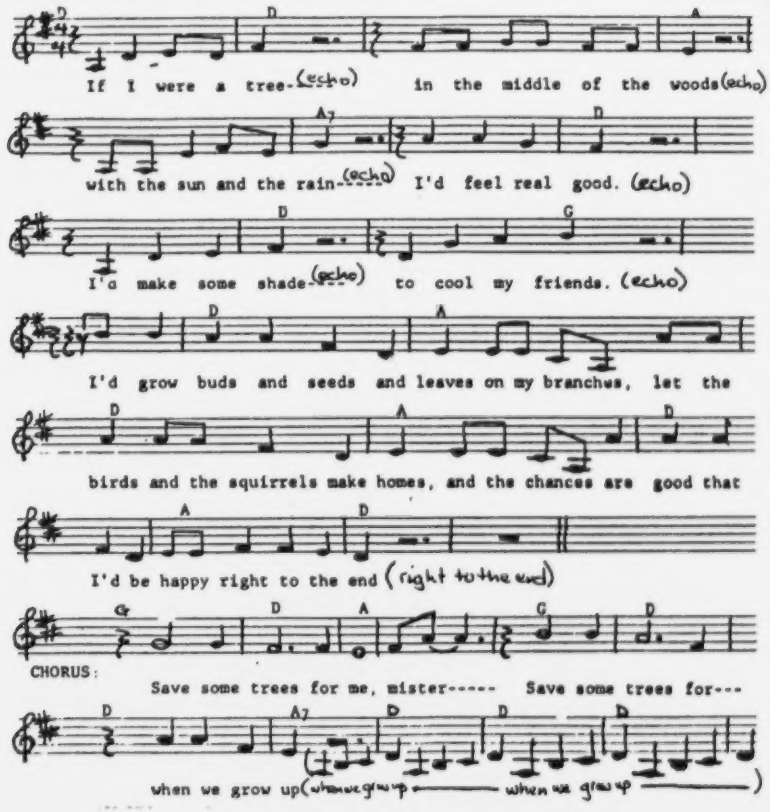
by DAVE ORLEANS © 1981

This is the song I end my programs with.



If I were a tree-(echo) in the middle of the woods(echo)
with the sun and the rain-(echo) I'd feel real good. (echo)
I'd make some shade-(echo) to cool my friends. (echo)
I'd grow buds and seeds and leaves on my branches, let the
birds and the squirrels make homes, and the chances are good that
I'd be happy right to the end (right to the end)
CHORUS:
Save some trees for me, mister----- Save some trees for---
when we grow up(when we grow up ——— when we grow up ———)

2. If I were a fish--(echo)----just swimmin' in a stream--(echo) --
I'd have a lot of fun--(echo)--if you know what I mean--(echo)--
Say,"Hi!" to a frog --(echo)--Who's lookin' for a fly--(echo)--
But I'd hide in the weeds from the funny old muskrat,
Stay away from the worms on hooks, 'cause I know that
I'd rather live here in the stream 'till the day I die--(Till the day I die)

Save some streams for me, Mister,
Save some streams for when we grow up!--(When we grow up!)

3. If I were a cloud--(echo)--Just floating in the sky--(echo)--
I'd have a nice time--(echo)--As I drift on by--(echo)--
I'd go to the sea--(echo)--, To fill with rain--(echo)--
Then I'd rain on the city, and all the people in it,
I'd clean all the dirt from the air in a minute.
And the sky'd be blue when the sun came out again--(Came out again)

Sa ve some air for me mister!
Save some air for when we grow up!)--(When we grow up!)--

4. If I were the sun--(echo)--Makin' daytime bright--(echo)--
Look down on the earth--(echo)--, Spinnin' day and night--(echo)--
Like a great big ball--(echo)--, of blue and green--(echo)--
Where the land, and the sea, and the sky come together,
The wind and the clouds swirl around makin' weather,
It's the prettiest doggone planet that I've ever seen!--(echo)--

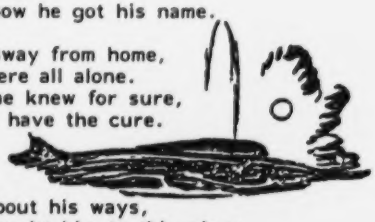
Save some sky for me, mister!
Sa ve some world for when we grow up, why don't you..
Save some world for me, Mister!
Save some world for when we grow up!!!!

****

Humphrey the Whale

This song is new words to the tune "Smokey the Bear" that was popular on television commercials when I was a kid.

Chorus: Humphrey the whale, Humphrey the whale
Spoutin' for the people and a ' swishin' his tail
Humphrey swam upriver to national acclaim
Humphrey was a humpback and that's how he got his name.



1) When Humphrey was first spotted, he was far away from home,
And the people got to wond'rin' why he came here all alone.
Was he lost , or was he frightened?-Well, no one knew for sure,
Was he sick , or was he dying?-Well, we didn't have the cure.

Chorus:

2) WHALE-OLOGISTS, they studied him to learn about his ways,
And they pondered on the reasons that had brought him to this place.
They knew that in fresh water, the whale would surely die,
So they tried to lure him back to sea with sounds of whales nearby.

Chorus:

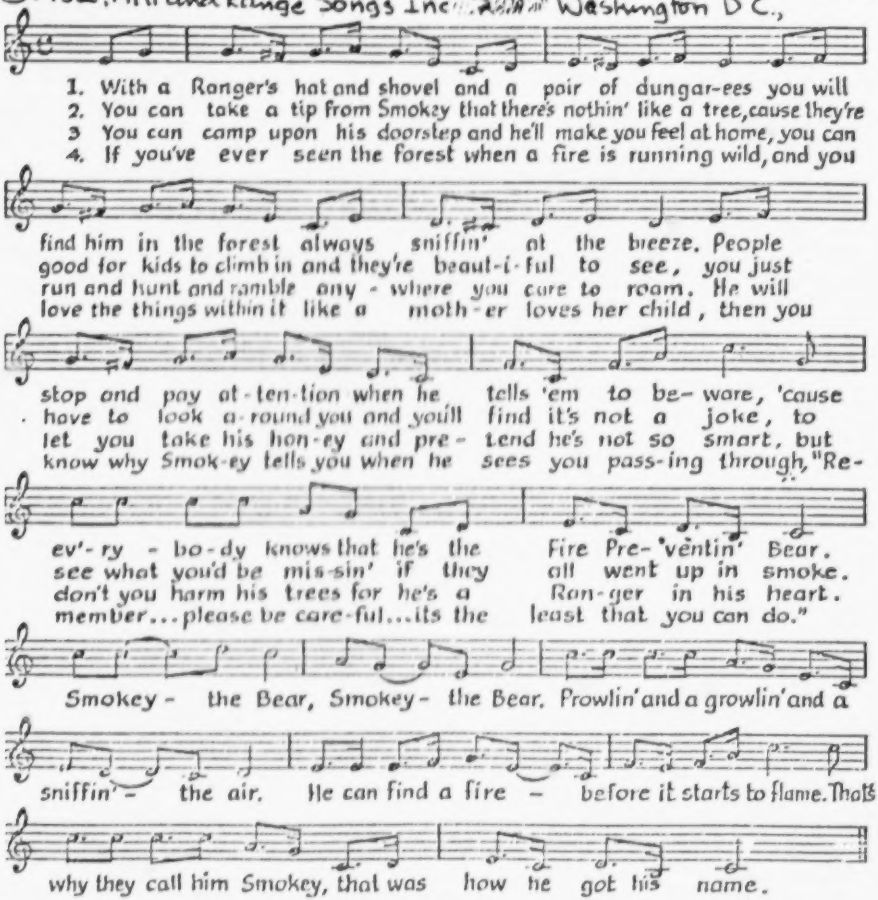
3) Congratulations all around, we helped to save the whale,
Our kids and all our grandkids will all listen to this tale,
But wouldn't it be funny if that whale turned out to be
The biggest PEOPLE-OLOGIST the world will ever see.

Chorus:

SMOKEY THE BEAR

Words and music by Steve Nelson and Jack Rollins

©1952, Hill and Range Songs Inc.

Source: (Sheet music). SMOKEY THE BEAR, available from U.S. Forest Service, USDA, Washington D.C.,

1. With a Ranger's hat and shovel and a pair of dungar-ees you will find him in the forest always sniffin' at the breeze. People
2. You can take a tip from Smokey that there's nothin' like a tree, cause they're good for kids to climb in and they're beaut-i-ful to see, you just
3 You can camp upon his doorstep and he'll make you feel at home, you can run and hunt and ramble any - where you care to roam. He will
4. If you've ever seen the forest when a fire is running wild, and you love the things within it like a moth-er loves her child, then you
stop and pay at-ten-tion when he tells 'em to be- ware, 'cause
have to look a-round you and you'll find it's not a joke, to
let you take his hon-ey and pre- tend he's not so smart, but
know why Smok-ey tells you when he sees you pass-ing through, "Re-
ev'-ry - bo-dy knows that he's the Fire Pre-'vention' Bear.
see what you'd be mis-sin' if they all went up in smoke.
don't you harm his trees for he's a Ran-ger in his heart.
member... please be care-ful... its the least that you can do."
Smokey - the Bear, Smokey - the Bear, Prowlin' and a growlin' and a
sniffin' - the air. He can find a fire - before it starts to flame. That's
why they call him Smokey, that was how he got his name.

Recorded under license by RCA-Victor. Columbia, DEcca, Peter Pan & Golden Records

Dave Orleans, as we mentioned in our last issue, has been most kind and generous in sharing with us and our readers his expertise, knowledge and his songs and bibliography. (see further along in this issue for an updated listing) Dave offers all kinds of programs for schools and libraries: Nature Sing-Alongs, New Jersey Pinelands in story and song, Families on the Bog, a slide presentation about the cranberry and blueberry industries in the Jersey Pinelands; The Nature of Music and The Music of Nature; and Earthsinging; An Environmental Education Workshop. Dave can be contacted at 130 W. Clearview Ave., Pine Hill, NJ 08021. Or call him- 609-768-1598 (day) or 609-435-4229 in the evening.

Nature's Music Makers

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Dear Laurie,

Thank you for your note. I'm really excited about the prospect of a whole issue of the newsletter being devoted to the topic of Nature/Environment. I would be happy to help in any way I can. I've enclosed some materials for you to look over. The "Nature's Music Makers" handout is one that I put together as a resource for people who attend workshops I've given on using music as a teaching tool, concerning the topic of nature. I've also put these songs down on tape...this is the tape that I wrote to you about previously, and offered to make copies for folks that were willing to send me a blank tape. I include a copy of the handout when I send out a tape that I've copied. This is really the only media I have for sharing the songs that I use - you see, I don't read music and therefore none of the music that I use is put down in the traditional musical format! That's the main reason that I decided to make the tape.

Since putting together the above mentioned handout I have become familiar with a few other folks who use music to share an environmental message. They are as follows:

Ms. Jill Jarboe
Naturalist
Pine Jog Environmental Science Cneter
6301 Summit Blvd.
West Palm Beach, FL 33415

Editorial Note**

In our next issue, we will have several songs written by Jill

I had the pleasure of meeting Jill at the National Association of Interpretation conference last November where she presented a workshop on using music to teach about nature. She has available 2 tapes, "Songs of the Wildlands" & "Songs of the Wetlands", as well as songbooks and teacher activity guides. She does charge for these materials and they are available by mail. You might want to write to her. Along with Jill there is:

Doug Wood
Earthsong Music
104 4th Street N.
Sartell, MN 56377

Doug has several albums of music that focus on environmental awareness and appreciation. Also make note of the individuals and albums mentioned on the enclosed handout sheet.

I hope that you find these materials and information helpful. If there's anything further that I can do, let me know. I really hope that you are able to make the issue on environment/ecology a reality... there's so much about this fragile earth that kids NEED to know and music is such an exciting way to share the message.

Yours in song,

Lynn Conover
Assistant Naturalist

Oakland County Parks & Recreation Commission
2800 Watkins Lake Road Pontiac, MI 48054
313-625=6473

NATURE'S MUSIC MAKERS

Why use music in environmental/outdoor education?

*It's FUN, and a good way to get across an idea in a non-traditional way.
*Music is the universal language.
*Music is a good tool for tieing together or introducing a topic.
*It involves the group directly in the learning process.
*It serves as a good attention-getter and sometimes draws interest to your topic that otherwise might be lacking.

Now that I've sold you on the idea.....

Where to begin?

*#1, you do not have to play an instrument! Some options are: sing acappela, create a band/orchestra from simple homemade instruments and involve the group (more later).
*Remember - you are not "entertaining", not a solo performer - you are leading the group, hopefully stirring interest and involvement.
*Look for songs that will fit your topic. Possible sources: Folk songs, boy scout and girl scout handbooks, children's albums in the library or record store. If you just can't come up with the song that you need.....
*Write your own songs - choose a familiar melody that is commonly known and write words to fit your needs. Children's songs are a great source. Try to keep your lyrics in the "rhyming mode" - this seems to help kids, and adults catch on much better.
*If you should decide to write both lyrics and melody remember to keep your tune simple. It will, of course take the group longer to catch on.
*Song sheets, lyrics written out on poster board or a picture sequence explaining lyrics is a good idea.

Have fun, and your group will too!

A few suggested albums.....

-Billy B Sings About Trees
-Romp In The Swamp
-When My Shoes Are Loose

The above albums are by Bill Brennan, for more information about the albums or sheet music write: Do Dreams Music
P.O. Box 5623
Takoma Pk., MD 20912

-Good Mischief, (songs and dances for children) by Gemini
For information write: Gemini, Sandor & Laszlo Slomovits
2000Penncraft Ct.
Ann Arbor, MI 48103
(313) 665-0165, 665-0409

-Birds, Beasts & Bugs by Pete Seeger - Folkwork Records

-Animals & Imagination by Hank Davis

Compiled by: Lynn Conover
Oakland County Parks & Rec.

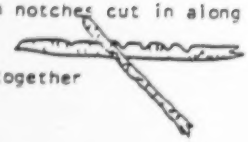
Simple Music Makers from Nature

Percussion and Rhythm

-Tap two "hand-size" rocks together (you'll find that different types and sizes of rc
give you different tones)

-Tap two sticks together

-Have two sticks - one with notches cut in along one side, one without - rub one against the other



-Tap two bones or antlers together

Shake, Rattle and Roll

-Dried gourds make great shakers. Put holes in both ends of gourds using a hammer and nail. Place in a fairly warm, dry place for up to 1 year. Seeds will rattle when gourd is dry. Cover with several coats of shellac to make the instruments more durable.

-Rub a stick over a pine cone (cones from the white pine work best).

-Tie or tape seed pods from the Honey Locust, or Black Locust together.

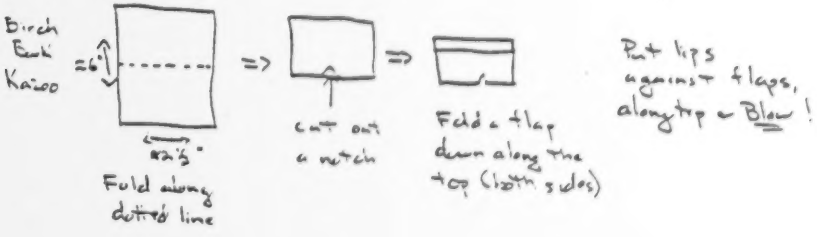
-Create a variety of shakers using pine needles, nuts, pebbles, seeds, dirt..... and recycled yogurt containers, coffee cans, oatmeal boxes etc. - you name it! The different natural objects will give a variety of different tones.

-Tie or tape together dry cattail leaves for an interesting rattle instrument.

Wind Instruments

-Willow Whistle (see book below for directions)

-Birch Bark Kazoo (you must use a single, very thin piece of birch bark - and have alot of wind!



A book with lots of good ideas is: Homemade Instruments by Dallis Cline, Oak Pub. '7

Compiled By: Lynn Conover

Three Easy Songs

FALL'S THE TIME TO GET READY
(to the tune of "Aunt Rhody")

CHORUS: Fall's the time to get ready,
Fall's the time to get ready,
Fall's the time to get ready,
For the winter winds ahead.

1) Button up your coat and wrap your neck.
Button up your coat and wrap your neck.
Button up your coat and wrap your neck.
Pull a hat down on your head. CHORUS

2) Dig a hole in the ground and hibernate.
Dig a hole in the ground and hibernate.
Dig a hole in the ground and hibernate.
The woodchuck stays in bed. CHORUS

3) So long, farewell said the ducks and geese.
So long, farewell said the ducks and geese.
So long, farewell said the ducks and geese.
We're headin' south instead. CHORUS

4) Down from the trees come the leaves.
Down from the trees come the leaves.
Down from the trees come the leaves.
Brown, yellow, orange and red. CHORUS

SPIDER SONG
(to the tune of "Farmer In The Dell")

CHORUS: The spider is our friend. The spider is our friend. She has eight legs lays lots of eggs. The spider is our friend.

1)Spider webs are neat. They spin them with their feet. The threads are strong and sometimes long, to see them is a treat. CHORUS

2)The spider spins a web. She spins it round and round. She wraps her food with silken thread, before she gulps it down. CHORUS

3)The spider's food's a pest, she captures in her nest. A fly comes past, she pounces fast, that's what she likes the best. CHORUS

4)The spider has no teeth, antennae, tail or wings, but she has fangs and extra hands to help her do her thing. CHORUS

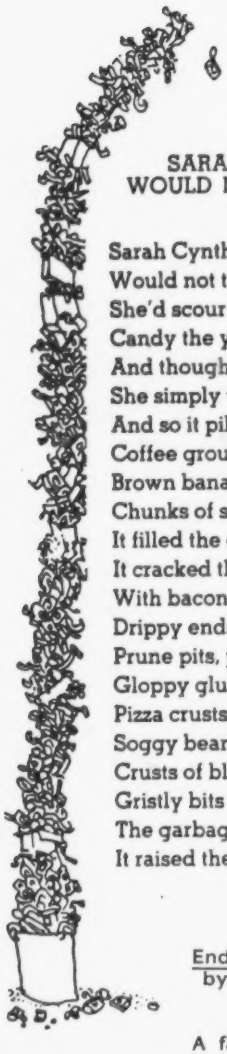
5)Black Widows have more fun than almost anyone. They lie in wait, then eat their mate, their work has just begun. CHORUS

MOTHER NATURE MADE A FOREST
(to the tune of Old MacDonald-
concept- Denice Wilkins)

1)Mother Nature made a forest
hike-I-like, hike-I-like, I-do.
And for that forest she made a woodpecker, hike-I-like, hike-I-like, I do.
With a knock knock here and a knock knock there, Here a knock, there a knock, everywhere a knock knock.
Mother Nature made a forest, hike-Ilike, hike-I-like, I do.

2)Mother Nature made a forest
hike-I-like, hike-I-like, I-do.
And for that forest she made a squirrel
Hike-I-like, hike-I-like, I-do.
With a climb climb here...

***Use other animals for other verses, or change the habitat from forest to pond, field.....



SARAH CYNTHIA SYLVIA STOUT WOULD NOT TAKE THE GARBAGE OUT

Sarah Cynthia Sylvia Stout
Would not take the garbage out!
She'd scour the pots and scrape the pans,
Candy the yams and spice the hams,
And though her daddy would scream and shout,
She simply would not take the garbage out.
And so it piled up to the ceilings:
Coffee grounds, potato peelings,
Brown bananas, rotten peas,
Chunks of sour cottage cheese.
It filled the can, it covered the floor,
It cracked the window and blocked the door
With bacon rinds and chicken bones,
Drippy ends of ice cream cones,
Prune pits, peach pits, orange peel,
Gloppy glumps of cold oatmeal,
Pizza crusts and withered greens,
Soggy beans and tangerines,
Crusts of black burned buttered toast,
Gristly bits of beefy roasts . . .
The garbage rolled on down the hall,
It raised the roof, it broke the wall . . .
Greasy napkins, cookie crumbs,
Globs of gooey bubble gum,
Cellophane from green baloney,
Rubbery blubbery macaroni,
Peanut butter, caked and dry,
Curdled milk and crusts of pie,
Moldy melons, dried-up mustard,
Eggshells mixed with lemon custard,
Cold french fries and rancid meat,
Yellow lumps of Cream of Wheat.
At last the garbage reached so high
That finally it touched the sky.
And all the neighbors moved away,
And none of her friends would come to play.
And finally Sarah Cynthia Stout said,
"OK, I'll take the garbage out!"
But then, of course, it was too late . . .
The garbage reached across the state,
From New York to the Golden Gate.
And there, in the garbage she did hate,
Poor Sarah met an awful fate,
That I cannot right now relate
Because the hour is much too late.
But children, remember Sarah Stout
And always take the garbage out!

from Where The Sidewalk Ends: The Poems and Drawings by Shel Silverstein
pp. 70-71

A fantastic book of poetry, humorous and imaginative for children of all ages!

Colorado Trail

The Colorado Trail survives thanks to song collector Carl Sandburg, who first published it in The American Songbag (New York, 1927). Here is how Sandburg tells the story of this song:

"A hoss wrangler," he wrote, "brought a car of ponies to Duluth, Minnesota. The next day, after brave stunt riding, he was laid in a hospital bed with 'ruptures on both sides.' He told the surgeon, Dr. T. L. Chapman, in a soft, forgiving voice, 'That was a terribly bad hoss -- not only throwed me, but he trompled me.'.... As his strength came back he sang across the hospital ward in a mellowed tenor voice. And they always called for more. One song was The Colorado Trail remembered by Dr. Chapman as here set down."

The Colorado Trail has a disarming simplicity. Enhanced by a melody of haunting sadness, its message clear to a person of any age. It is a song about love and freedom showing the cowboy as a feeling, articulate man at peace with the world in which he lives.

It is night. The cowboy is still on duty, guarding his herd against rustlers or any other disturbance that might alarm the cattle and cause them to stampede. As he rides he croons a lullaby: it is about cattle, about the universe and about himself. He has already sung it many times on the trail, and he will sing it many more. The lyric possesses only sixty words, but he will never tire of them; they convey, in truth, a message that is inexhaustible.

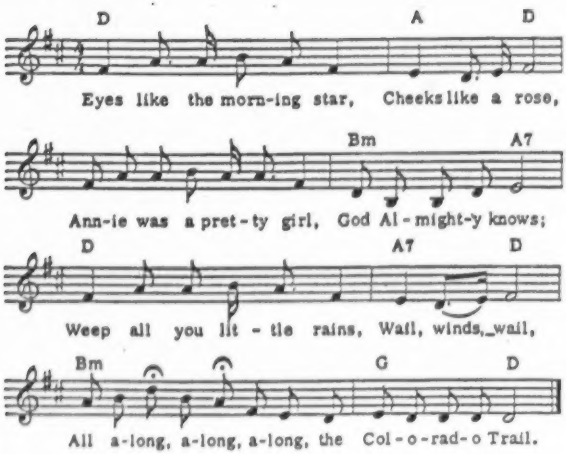
The refrain ('Weep, all ye little rains,....') celebrates eternal things without which man's life loses meaning: rain, wind, and the waving grasses. Freedom is the love and the acceptance of these necessities. The refrain also laments the sadness of human life. The need to love, and the joy of it, is linked with the necessity of parting.

This very same theme had been expressed over four centuries earlier in an English lyric which has survived in the British Museum:

> O western wind, when wilt thou blow?
> The small rain down can rain!
> Christ, that my love were in my arms
> And I in my bed again.

The Colorado Trail is a lineal descendant of the earlier song. Both lyrics give passionate expression to the world of nature. There can be, for us, no true freedom without it.

We first reproduced The Colorado Trail eight years ago [vol 1 no. 4, May 1981]. It is included in the present issue both because many readers may not have vol. 1 and because, from an environmental viewpoint, the song is of special interest.


D A D
Eyes like the morn-ing star, Cheeks like a rose,
Bm A7
Ann-ie was a pret-ty girl, God Al-might-y knows;
D A7 D
Weep all you lit-tle rains, Wail, winds, wail,
Bm G D
All a-long, a-long, a-long, the Col-o-rad-o Trail.

Eyes like the morning star,
  Cheeks like a rose,
Laurie was a pretty girl,
  God Almight knows;
Weep all you little rains,
  Wail, winds, wail,
All along, along, along
  The Colorado Trail.

Ride all the lonely night,
  Ride all the day,
Keep those herds a-rollin' on,
  Rollin' on their way;
Weep all you little rains,
  Wail, winds, wail,
All along, along, along,
  The Colorado Trail.

repeat the first verse

Ride through the stormy night,
  Dark is the sky,
Wish I'd stayed in Abilene,
  Nice and warm and dry;
Weep all you little rains,
  Wail, winds, wail;
All along, along, along
  The Colorado Trail.

repeat the first verse

The Ballad of America: The History of the United States In Song and Story
by John Anthony Scott p.262

BALLAD OF THE TRIANGLE FIRE

The workplace, one of the most important areas of ecology and the environment, is often taken for granted and neglected. Over the centuries, our country was built by the muscle, sweat and effort of working people. They paid a terrible price through accidents and death in earning a living building and working on the railroads, tunnels, bridges, mines, factories, farms and vineyards that made this country great. A thousand years from now, what will archeologists assume about our society, when in their diggings, they uncover the crushed bodies of thousands of coal miners entombed by cave-ins, explosions, poisonous gases?

Despite improvements in working conditions, millions of workers still labor in unsafe and unhealthy settings. Stories of tragedy and disaster on the job appear daily in newspapers and television.

Three-fourths of a century after the Triangle Fire tragedy, there are still tenament sweatshop firetraps in our cities; migrant workers still labor at lowpaying, seasonal, unsecured jobs; immigrants, new to our country and way of life, toil at minimum wages with few health or insurance benefits. The right to a healthy and physically and emotionally beautiful working environment must be of utmost concern in our efforts to restore the planet to a healthy state. People wearied by toil and scraping by at low wages, have little interest or energy to spare restoring the environment. They are too busy just surviving.

The story and ballad of the Traingle Fire illuminates one particular tragedy of working people. It should serve as a reminder that people need not only respect nature and the outdoors, but themselves and the workplace in which they spend such a large part of their daily lives.

Some Background

In New York City in the early 1900's there arose the shirtwaist manufacturing industry which produced the tailored blouses worn by millions of women. The industry was mainly carried out in hundreds of small factories and a few large ones such as the Triangle Shirtwaist Company. Young females from 16 to 25, mostly unmarried, worked daily 10 to 12 hours, in season seven days a week, without overtime pay. They had to supply their own thread and needles and occasionally, even their own machines, pay for electricity and sometimes rent the chairs they sat upon. They bargained for wages individually in each little factory, were subjected to layoffs and fined for being late or for spoiling a piece of cloth. Pay varied from $4 to $6 a week.

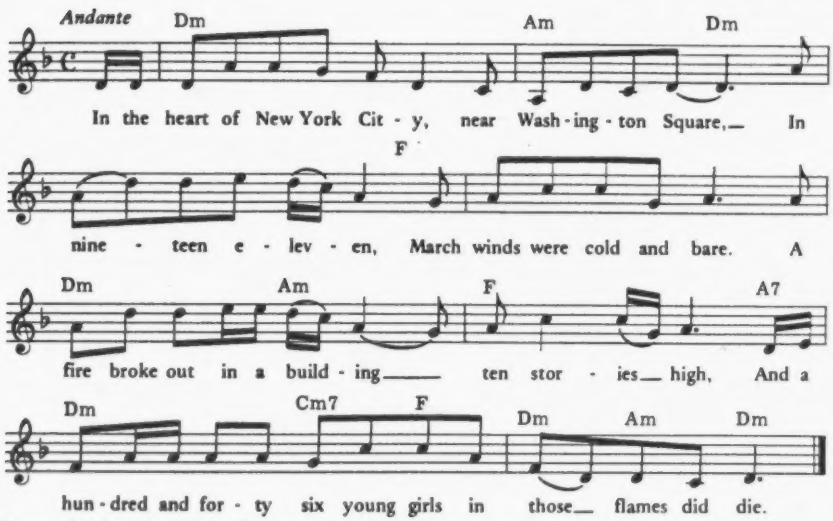
On November 23, 1909, in an unprecedented move, 20,000 to 30,000 shirtwaist makers marched off their job striking all the factories. It was called "The Uprising of the Twenty Thousand" and had started with a strike by the non-union women in the Triangle Shirtwaist Company. It was a long and brutal strike with much violence against the mainly women workers. By February 12th, 1910, the strike dragged to an inconclusive end. The strikers had not won their demand for union shops, but they did gain improved wages and generally succeeded in limiting their hours to 52 per week. Shortly after this settlement, tragedy struck the waistmakers at the Triangle Shirtwaist Company.

This magnificent and moving ballad, a tribute to the victims of the fire, was written by Ruth Rubin.

All of the following descriptions of the fire are taken from the pages of the New York Times, March 26, 27, 28 and 29, 1911.

(Research done by Laurie Seidman)

Ballad of the Triangle Fire

by Ruth Rubin

Andante
Dm
Am
Dm
In the heart of New York Cit - y, near Wash - ing - ton Square,— In
F
nine - teen e - lev - en, March winds were cold and bare. A
Dm
Am
F
A7
fire broke out in a build - ing—— ten stor - ies— high, And a
Dm
Cm7
F
Dm
Am
Dm
hun - dred and for - ty six young girls in those— flames did die.

Carry It On! by Pete Seeger and Bob Reiser pp. 87-88

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2. On the top floor of that building, ten stories in the air,
These young girls were working in an old sweatshop there;
They were sewing shirtwaists for a very low wage,
So tired and pale and worn-out!
They were at a tender age.

3. The sweatshop was a stuffy room with but a single door;
The windows they were gray with dust from off that dirty floor;
There were no comforts, no fresh air, no light to sew thereby,
And the girls, they toiled from early morn till darkness filled the sky.

4. Then on that fateful day—dear God, most terrible of days!—
When that fire broke out, it grew into a mighty blaze.
In that firetrap way up there with but a single door,
So many innocent working girls burned, to live no more!

5. A hundred thousand mourners, they followed those sad biers.
The streets were filled with people weeping bitter tears.
Poets, writers everywhere described that awful pyre,
When those young girls were trapped to die in the Triangle Fire.

r York Times.

78

THE WEAT
Fair, warmer Sunday; r
Monday: moderate so
For full weather r
Page 3r 1911

RCH 26, 1911.—90 PAGES, In Eight Parts, Including Picture Section and Review of Books. PRICE FI

141 MEN AND GIRLS DIE IN WAIST FACTORY FIRE; TRAPPED HIGH UP IN WASHINGTON PLACE BUILDING STREET STREWN WITH BODIES; PILES OF DEAD

The Flames Spread with Deadly Rapidity Through Flimsy Material Used in the Factory.

600 GIRLS ARE HEMMED IN

When Elevators Stop Many Jump to Certain Death and Others Perish in Fire-Filled Lofts.

All Over In Half An Hour

The fire was practically over in half an hour. Confined to three floors, the eigth, ninth and tenth of the building, but was the most murderous fire that New York had seen in many years.

The Triangle Waist Company was the only sufferer by the disaster. There are other concerns in the building, but it was Saturday and (they) had let their people go home. Messrs. Harris and Blanck, however, were busy and their girls stayed.

Leaped Out of The Flames

At four o'clock the fire broke out. Some of them escaped by running down the stairs, but in a moment or two this avenue was cut off by flame. The girls rushed to the windows and looked down at Greene St. one hundred feet below them. Then one poor little creature jumped. Then, they all began to drop. The crowd yelled, "Don't jump!" but it was jump or be burned.

Messrs. Harris and Blanck were in the building but they escaped. They carried with them Mr. Blanck's children and a governess and they fled over the roof. Their employees did not know the way, because they had been in the habit of using the two freight elevators.

No Chance To Save Victims

Four alarms were rung in fifteen minutes. The first five girls who jumped did so before the first engine could respond. Anybody who has ever seen a fire can get from this some idea of the terrible rapidity with which the flames spread. Thirty bodies also clogged the elevator shafts. Those dead were all girls. They had made their rush blindly when they discovered that there was no chance to get out by the fire escape. Then they found that the elevator was as hopeless and they fell there in their tracks and died.

One of the saddest features is the fact that they had almost finished for the day. In five minutes more if the fire had started then, probably not a life would have been lost.

GIRLS JUMP TO SURE DEATH

Fire Nets Prove USeless-Firemen Helpless To Save Lives

How the fire started no one knows. On the three upper floors of the building were 600 employees of the waist company, 500 of whom were girls... The building had experienced four recent fires and had been reported to the Building Department as unsafe,

on account of the insufficiency of the exits.

The building itself was of the most modern construction and was classified as fireproof. What burned so quickly and disasterously for the victims were shirtwaists hanging on lines above tiers of workers' sewing machines place so closely together that there was hardly aisle room for the girls between them, and shirtwaist trimmings and cuttings which littered the floors.

The firemen had trouble bringing their apparatus into position because of the bodies which strewed the pavement and sidewalks. While more bodies crashed down around them, they worked with desperation to run their ladders into position and to spread fire nets.

How They Died

Five girls who stood together at a window, held their place while a fire ladder was worked towards them, but which stopped at its full length two stories lower down. They leaped together, clinging to each other, with fire streaming back from their hair and dresses. They struck a glass sidewalk cover and crashed through it to the basement. There was no time to aid them, with water pouring in upon them form a dozen hoze nozzles. The bodies lay for two hours where they struck as did many others who leaped to their death.

One girl jumped into a horse blanket held by firemen and policemen. The blanket ripped like cheesecloth and her body was mangled almost beyond recognition.

The two passenger elevators made several trips but never went above the eight floor as they found more than enough people surrounding the entrance on that floor each time they reached it.

Trapped On The Ninth Floor

(HEre) the girls fared worse than those on the floor below. They crowded around the elevator shaft, but no cars responded to their franctic ringing. Time after time they saw the cars approach, only to be filled at the eight and go down again.

Girls who rushed to the staircase were met with flames which bore them down before they could retreat. Zito, the elevator man said that on his last trip down, he could hear the thud of bodies striking the roof of his car, as women jumped from the 9th floor, after giving up hope that he would reach them. He heard the rattle of silver from their pay envelopes as it came through the iron grating into the car.

At 7:45 the searchlights from four fire engines were playing in the upper windows and a glow came out of them from torches carried within by firemen. Suddenly a black shadow swung out of the ninth-story window and the creaking of pulleys and a rope and tackle began as the black mass descended speedily to the ground. It was the beginning of the work of bringing out the bodies. EAch body wrapped in black cloth and tied securely, until it resembled just such packages as go up and down daily in the business district, rope-and-pulley fashion.

Coroner's Statement

The scene was more than Coroner Holtzhauser could stand. Sobbing like a child, he said, "And only one little miserable fire escape. I shall proceed against the Building Department along with the others. They are as guilty as any. They hadn't been insistent enough, and these poor girls, who were carried up in the elevator to work in the morning-now they come down on the end of a rope."

Fire Chief's View

Fire Chief Croker spoke vigorously against the many who have opposed his plans for better fire protection. "Nowhere will you find fire escapes. They say they don't look sightly. I have tried to enforce their installation and only last Friday a manufacturer's association met in Wall Street to oppose my plan and to oppose the sprinkler system as well as the additional escapes."

The Doors Were Locked

Chief Croker declared that his men had to chop their way through them to gain an entrance, and if not locked they were at least closed so firmly that only an axe would effect a passage through them.

Mother And Two Sisters Gone

Sarafino Maltese, a young typesetter, identified two bodies, those of his sisters, Lucia, aged 24 and Rosalie, 22. They were operators. Their mother, Katherine, 45, was also employed there. Maltese fainted after identifying his younger sister and was treated. Then he went back among the charred bodies to find that of his mother.

In many cases, recognition was made

by scraps of clothing, marks on the inside of shoes, pieces of jewelry, the teeth or scraps of paper, letters or cards that had somehow escaped the ravages of the flames, although the body itself had been charred beyond recognition.

Jacob Jadosyka, 21, wept over the body of his sister, Ida, aged 19. They worked on the same floor. His sister had been among the number he tried to lead to the stairs. But she would not heed her brother's advice to leave by way of the hottest but safest exit. She chose to stay behind with the other girls in the hope of being rescued by the firemen. And that was the last the brother saw of her. He grieved, he said, because he had been able to save fifty girls, but not his own sister.

Scenes At The Morgue

As the maddened throng swarmed around the ghastly laden patrol wagons and improvised hearses, their misery struck even the hardened habitual handlers of the dead of the Morgue, making them frequently turn away from their work. There were hundreds scantily clad and shivering, despite their ravings, in the cold night air. Many of them had no money. Their week's funds were in the pay envelopes found in dozens on the scorched and unrecognizable bodies on the pier. Dozens of the girls whose bodies were liad out on the pier, were found to have carried their scant savings in their stockings.

Everywhere burst anguished cries for sister, mother and wife, a dozen pet names in Italian and Yiddish rising in shrill agony over the deeper moans of the crowd.

Taking Away The Bodies

During all the time that the crowds were passing in front of the bodies, little family groups were attending to the removal of bodies that had been identified. Many times, heart-broken fathers were seen carrying out one of the rude coffins with the assistance of a son. Outside the door, an undertaker's wagon would be waiting for them. The coffin would be placed inside and then the little procession would start off, the wailing women of the family supported by themen.

March 28th HEADLINES

BLAME SHIFTED ON ALL SIDES FOR FIRE

Fire-Escape Laws Admittedly Inadequate and Legislature Plans Reforms

Governor Dix said tonight:"I am appalled by the terrible disaster. It is hard to believe that such a thing could happen in this day and age. Very often carelessness on the part of employees is responsible in no small degree for horrors of this kind. Employees inmany cases fail to famliarize themselves with the building in which they are employed and seomtimes don't even know where the stairways or exits are."

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On April5, 1911, in a public funeral honoring the victims of the fire, almost a hundred thousand workers, women and men, marched up Fifth Avenue for four hours in a driving cold rain. The sidewalks were lined with silent crowds.

At a protestmeeting called by the Women's Trade Union League and the International Ladies Garmetn Workers Union, Rose Schneiderman, vice-president of the WTUL and a leader of the 1909 strike spoke bitter words: "This is not the first time girls have been burned alive in the city, Every yearthousands of us are maimed. The life of men and women is so cheap and property is so sacred. There are so many of us for one job it matters little if 146 of us are burned to death."

****

Months later, Isaac Harris and Max Blanck, owners of the Traingle Shirtwaist Company, tried for manslaughter, were found "not guilty."

FRAGMENTS FROM THE FIRE

The Triangle Shirtwaist Company Fire of March 25, 1911

POEMS BY

Chris Llewellyn*

FUNERAL FOR THE NAMELESS

Rose Schneiderman speaks

For miles the bereaved stream
under a single banner:
"We Demand Fire Protection."

The bunting's blue dye drips down
arms and faces of the honor guard,
eight of our youngest garment girls.

From the tops of tenements
bending out of windows
watching us.

Women, children, the old ones
lean on sashes, stare through
rain screen, down to deep street

Where white horses draped in black net
pull an empty hearse, mountain of blossoms.
As we march up Fifth Avenue

There they are on tops of hundreds of
buildings—structures no different from
the Asch Building and as for lacking

Fire protection, many much worse
than Triangle. It is this, not
cold rain, that makes me sick.

At each curb's turning, window-banks
empty of waving white handkerchiefs.
Thunder drums down the narrow stairways.

Thousands pour to Evergreen where over
the empty pits, rabbi, priest, preacher
bless the waiting coffins.

With holy water, hymns, their prayers
pronounce the placards' numerals:
46, 50, 61, 95, 103, 115, 127.

"I AM APPALLED"

New York Governor Dix

The Police Commissioner
points to the Mayor who gripes at
the Governor, "I am appalled,"
who sets on the State Labor Commissioner
who blames the National Fire Underwriters
who turn on the Fire Commissioner
who cites the "City Beautiful"
(for finding fire escapes ugly)
who then faults the Architects
who place it on Tenement Housing
who says failure of the Health Department
who then proclaim conspiracy
between the Utility Companies and
the Police Commissioner.

* Winner of the Walt WhitmanAward for 1986
Sponsored by the Academy of American Poets
A Penguin Book, pp.27, 35 and 36

Updated Ecology Resources: Books, Records,

Record and Tape Collection

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HArper, B.L. "Say It, REview It, Enhance It With A Song", Elementary School Guidance Counselor, 19:February, 1985, pp. 218-221.

Selected Articles (continued) By DAVE ORLEANS

Janke, Delmar. "Music In Environmental Education", Environmental EDucation Report, ____ Spring, 1980. p.3

Janke, Delmar, "Sounds of Music In The Science Classroom", Science and Children, 19: May, 1982, pp. 12-14

Kent, Peter H. and Johnson, Fred. "Ranger Rick's Recycled Junk Band", Ranger Rick's Nature Magazine, May 1977, pp. 20-21,34.

"Musical Chairs: Limited Resources", Energy Ideas For Parks, Park Project On Energy Interpretation, Federal Energy Administration and National Recreation and Park Association, Wash,D.C. 7: June, 1977, p.3.

Newman, Frederick R. Mouthsounds, NY: Workman Publishing Co., 1980, 127pp.

Orleans, David. "Folk Muysic In Environmental Education: The EArthsong Movement", Broadside Magazine, 150:April 1984, pp. 11-13, 16.

Young, A. "Music: A SChool-Wide Learning Tool", Music Education Journal, 68: Jan., 1982. pp. 35-39.

****

Additional EArthsong Resources (after May 1986) Books, Records, Tapes

Bustin, Dillon, DILLON"S BUSTIN"S ALMANAC, June Appal REcords (IA 045), Box 743, Whitesburg, KY 41858

Ecklof, Jo, WE Need Each Other (songbook) Miss Jo Productions, PO Box 401625, Dallas, TX 75240 (1981)

Glazer, Tom and Paul Tripp, WHY MOMMY...? Columbia REcords, HL 9504 (Typical science questions)

Hoffman, Nan, AHEAD OF THE GAME (cassette) published by Nan Hoffman, 9736 TRansit Rd., East Amherst, NY 14051 (1985)

Hudson River Sloop Singers, Broad Old River (album) from Hudson River Sloop Clearwater, 112 Market St., Po ughkeepsie,NY 12601

Kearsey, J. Michael, SUITE FOR THE COLUMBIA RIVER GORGE, PRODUCED BY Berkshire Snow Productions for Friends of the Coklumbia River Gorge, 519 S.W Third, Portland, OR , 97204 (1985)

Maute, Joan, A ROCK IS BORN, THE ALTERNATIVE ENERGY SUITE, PERSPECTIVES ON NATURE (CASSETTES) All 3 are available from Studio 2, 6631 Muirwood Court, Lisle, IL 60532

The Morgans, SOUNDINGSFOR THE WHALE and IN SEARCH OF THE WHALE (cassettes) Morgan Productions 168 Shore Road, Clinton, CT 06413

Oliver, Bill, AUDOBON ADVENTURES (songbook and cassette) available National Audobon Society, RR1 Box 171 Sharon, CT 06069(1987)

Rogers, Rick, BALLADS AND TALES OF THE WOODS, CRITTERS WOODS AND WATER (books) from Timberdoodle Publications, PO Box105, Eagle Lake, Florida 33839

Additional Earthsong Resources (continued)

Sagebrush, Johnny (Bart Koehler) THE EARTHFIRST! LI'L GREEN SONGBOOK PUBLISHED by Ned Ludd Books, PO Box 5871, Tucson, AZ 85703 (1987)

Scott, Jim, A SONG FOR THE EARTH, INVERNESS (cassettes) RAdiance, Box F Belfast, ME 04915

Scott, Molly, WE ARE ALL ONE PLANET, HONOR THE EARTH (cassettes) produced by Sumitra Productions, Inc., Box U, Charlemont, MA 01339

WISCONSIN ENVIRONMENTAL DECADE, 14 W. Mifflin St., MAdison, WI, 53703 (Organization employing singers to doschool assemblies)

Wood, Douglas, THE EARTHSONG BOOK (songbook and cassette) published by Science Musuem of Minnesota, St. Paul, MN, (1985)

_____ SOLITARY SHORES (album) published by Sigurd Olsen Environmental Institute (1983)

_____, ISLANDS (album) Iowa Conservation EDucation Council, (1985) Info. contact Douglas Wood, 104 4th ST. N., Sartell, MN 56377

Zeitlin, Patty and David, SPIN, SPIDER, SPIN, Activity REcords, Inc., Educational Activities, Inc., Freeport, NY 11590 (1974)

****

EARTHSINGERS - A NATIONAL LIST UP TO DATE AS OF 1988

If we left any out, or if addresses have changed, please write us and we'll print additions and corrections in our next issue (March 1989)

Berggren, Dan c/o Sleeping Giant Recrods, 77 Newton St.,Fredonia, NY 14063 (Adirondack area musician)

Brennan, Bill,PO Box 5623, Takoma Pk, MD, 20912 (albums of original music)

Brown, David, Philadelphia Academy of Natural Sciences, 19th and the Parkway, Philadelphia, PA 19103

Bustin, Dillon, PO Box 2118, Bloomington, IN 47402

Callinan, Tom and The Morgans, 168 Shore Road, Clinton, CT 06413

Clay, June, Director, Hilltop Garden/NAture Center, Indiana University, HPER Bldg, 133, Bloominton, IN 47405

Conover, Lynn, Asst. Naturalist, Oakland County Parks and Recreation Commission, 2800 WAtkins Lake Rd., Pontiac, MI 48054-1697

Crider, Dale and Linda, RT 2, Box 342-T, Gainesville, FL 32601 (cassettes)

Davis, Jeff, 1137 Massachussetts AVe., #26, Cambridge, MA 02138

Daley, Patty, Education SEction, Missouri Dept. of Conservation, PO Box 180, Jefferson City, MO 65102 (Missouri Conservation Melodies Songbook + cassette--see this issue for more information about this fabulous book)

EARTHSINGERS (continued)

Dodge, Harold, 7428 Black Creek Road, Hamburg, NY 14075

Dove, Diana, Environmental Education Specialist, Morris Area Girl Scout Council, 300 Mendham Road, Box 186, Mendham, NJ 07945

Evans, Diane, 1132 DElaware AVe., Buffalo, NY 14209

Grummon, Wally, College Settlement Camps, 600 Witmer Rd., Horsham, PA 19044

Harmon, Jan, PO Box 386,Camden, ME 04843

Herson, Barbara, Earthunes, 16 Linda Terrace, Newton Corners, MA 02158

Hoem, Jean C., Rt.2, Box 22, McMinnville, OR 97128

Hostetter, Karen, 61 E. 106th Ave., Denver, CO 80233

James, Melody Lee, 149 Knox St. Albany, NY 12208

Jarbor, Jill , Pine Jog, 6301 Summit Blvd., West Palm Beach, FL 33415

Kaplan, Paul, 212 W. 85th St. , NY NY 10024 (Musician, Hudson River area)

Joyful Noise Productions, PO Box 295, Norwich, VT, 05055 Present educationalmusical play,entitled "Earth Song")

Kaplan, Howard, 172 Howland Ave., Toronto, OT, M5R 3B6, Canada

Kearsey, Michael J., c/o Friends of the Colkumbia River Gorge, 519 SW Third, Portland, OR 97204

Long, Larry, c/o Flying Fish REcords, 1304 W. Schubert, CHicago, IL 60614 (singer, activist, Mississippi River revival)

Lonnquist, Ken, 350 Russell St., Madison, WI 53704 608-249-7714

Mahony, Mike, c/o/ Nightingale Bamford School, 20 EAst 92nd St., NY NY 10028

Maute, Joan, 6631 Muirwood Ct., Lisle, IL 60532

Merriman, Tim, Giant City State Park, Makanda, IL 62958

Miller, Rex, PO Box 895, WEstfield, NJ 07090

Nelson, Charles, Kryger Science Center, 211-45 46 Rd., Bayside, NY 11300

Oliver, Bill, c.o Audobon Adventures, National Audobon Society, RR 1, Box 171 Sharon, CT 06069
Also: Live Oak REcordss, Texas DEck Music BM 1 3911 Avenue G, Austin, TX 78751

Orleans, Dave, 130 W. Clearview Avenue, Pine Hills, NJ 08021

Palmero, Scott, RR 1, Box 3170,Milford, PA 18337

Scott, Jim, c/o Radiance, Box F, Belfast, ME 04915

EARTHSINGERS (continued)

Scott, Molly, Sumitra Productions, iNc., Box U, Charlemont, MA 01339

Seeger, Pete, Steve Stanne, Bob Killian, c/o Hudson River Sloop Clearwater, 112 Market St., Poughkeepsie, NY 12601

Shanley, Patricia, Kateri Environmental Education Center, Conover Rd., Wicka tunk, NJ 07765

Smeltzer, Sarah, RD 1 Box 189, Maryland, NY 12116

Steele, George, c/o New York State Outdoor EDucation Assoc., PO Box 71 Raquette Lake,NY 13436

Stokes, David and Sarah, Schlitz Audobon Center, 1111 East Brown Deer Road, Milwaukee, WI, 53217

Travers, Karen, DElaware Nature Education Society, Box 700,Hockessin, DE 19707

Storm, Sherrie, PO Box 141 , Nags Head, NC 27959

Warner, Jeff , 3015 Ordway St., NW, Washington, DC 20008

Watt, Ted, Newhall Road, Conway, MA 01341

Winter, Paul, c/o Living Music, Box 72, Litchfield, CT 06759

****

ORGANIZATIONS THAT TEACHERS/LIBRARIANS CAN WRITE TO:

Alan Kaplan, Tilden Nature Area, Berkeley, CA 94708

Carol Havereamp, NAturalist, Lee County Conservation Board, P.O. Box 218 Montrose, IA 52639

Natnioal Audobon Society Expedition Institute, North East Audobon Center Sharon, CT 06069 203-364-0522

Owen Winters, Natnioal Science for Youth Foundation, 130 Azaela Drive, Rosewell, GA 30075 404-594-9367

Environmental Education Advisory Council, c/o Prospect Park Environmental Center The Tennis House, Prospect Park, Brooklyn, New York 11215

****

Now Is the Time, Dear Reader

TO SPEAK UP AND/OR WRITE IN

We know we still must be missing books, records, articles, resource organizations and local people in your community.We also know that you are BUSY! OVERWHELMED! WE ALL ARE!!! - That's part of our problem - WE don't really have time for the things that matter to us. BUT if you just take a minute or two out and write us a letter or even a postcard--you can reach over 2,000 concerned people!!!!!!!!!!

Materials to Send for

87

Nancy Erdos of Seymour, Missouri, was kind enough to send us a copy of a fantastic songbook put out by the Missouri Dept. of Conservation. Titled MISSOURI CONSERVATION MELODIES, compiled by Dixie Calvert Fine, this is a 254 page music book with words and piano music andguitar chords of over a hundred songs that can be used on all grade levels. Largely composed of contemporary songs, the book also includes many traditional folk songs. While specifically tied in to Missouri history and ecology, many of these songs can be adapted for use in your own state. There is also a sing-along cassette with twewnty songs that acompanies the book.

It is available to ALL TEACHERS & LIBRARIANS no matter hwere you live. The charge for the book is $7.50;the cassette $2.50. Write to Missouri Dept. of Conservation, P.O. Box 180, Jefferson City, MO 65102. Phone is 314-751-4115.

The book also contains "Things To Talk About", teaching and discussion ideas and a two-page discography of both classical and contemporary music.

This is a resource book that every one interested in ecology should have in their classroom or library.

****

The entire December 1988 issue of National Geogrpahic is devoted to the theme CAN MAN SAVE THIS FRAGILE EARTH? It contains a double map of the world with up-to-date information about what is happening to our planet. There are 9 pertinent articles illustrated with magnificanet photographs,charts and maps. Articles range from the problems of the Arctic to the Preservation of Whales and one on Population, Plenty and Poverty. It makes us aware of both the dangers and the possibilities we now face and the world that our children and grandchildren will inherit

****

The entire issue of TIME,January 2,'89 was devoted to Endangered Earth-Worth getting and reading.

85

The Fall issue, Volume 10, #3 of NUCLEUS the quarterly report from The Union of Concerned Scientists have a front page article on "The Greenhouse Effect. What is it? How Bad Will It Get?"This is important reading for all concerned citizens. This publication is available from Union of Concerned Scientists, 26 Church Street, Cambrdige,MA 02238 from their publications dept. Phone # is 617-547-5552. They also put out booklets and papers on Energy, ARms Control and Disarmament.Write for their publication list.

****

SING THE EARTH: A FARMING AND GARDENING SONGBOOK,This is a 64 page paperback songbook with words, piano and guitar chords accompaniment, available for $4.50+ 75¢ postage from The Carolina Farm Stewardship Association, Route #2, Box 161-R, Pittsboro, NC 27312.

It contains both traditional and contemporary folk songs and is a delightful collection of songs for use on all grade levels. The organization is a nonprofit, membership association of farmers, gardeners and consumers who are concerned about the land, the life it sustains and the quality of the food itproduces. CFSA welcomes inquiries from potential members and invites you to send your suggestions of other food, farming and gardening songs for their volume two or second edition.

****

The Environmental Advisory Council puts

out a quarterly 28 pages EEAC Newsletter.

It is available free and contains a variety of news, resources and classroom activities. The EEAC is a city-wide voluntary organization of educators, youth leaders, environmental professionals and active individuals whose com mon aim is to encourage environmental education in the N.Y.C. region. Write EEAC, c/o Prospect Park Environmental Center, The Tennis House, Prospect Park, Brooklyn, N.Y. 11215

****

We inadvertently left out Bill Steele's name as author of the song, GARBAGE from our last issue. See Pete Seeger's letter on page 48 of this issue for more info.Sorry, Bill.

Volume IX #2 Winter 1989
FOLKSONG IN THE CLASSROOM
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140 Hill Park Avenue
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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

89

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→ ATTENTION ←

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Correspondence from Our Readers

I retired last June after teaching elementary vocal music since 1952 and elementary library snce 1966 at Camden Central School which is situated at the foothills of the Adirondecks.

It is reassuring to find that there are somany educators who feel as I do, that music is an integral part of the school curriculum.I began many years ago correlating songs with the Social Studies, researching and collecting everything I could lay my hands on, including nearly every school songbook published. THe result is a 176 page songbook- run on the school ditto machine- which I named "History Sings" a title I borrowed from Hazel Kinscella's 1948 publication for 8th graders, because it fits. In her preface she begins "...the story of music in America is almost the story of America itself." Her book is treated regionally, whereas mine is a collection of songs and anecdotes arranged chronologically, beginning with the colonial period and end ing with the songs of World I and II. In a later revision I extended it through the 1960's.

The songbook whch was designed for middle grades, includes a table of contents and an index. During my last few years, I had 1-4graders, so it was necessary to change my approach. With a basic repertoire in mind, I introduced as many songs as early as possible, helter-skelter, until 4th grade when they were placed in their historical perspective. And by this time most songs were familiar and the emphasis was on background information. Unfortunately our music classes were scheduled just once a week, so Ihad to trim the book down to about 30 pages. By that time it was merely a sampler, hitting upon the most outstanding songs and events; those most familiar and representative.

Along witht he songbook I employed a variety of experiences: records, filmstrips, stories and maps. Art Thieme's comments in Volume VII, Issue 1 on his workshop map is a good idea - having the students color the areas of the map as they move Westward. I made a 'time machine' chart with a large clock and dial that was made to move back and forth as we went bakc and forth in time. Sometimes the students made thier own time charts.

Since most of you are Social STudies or classroom teachers, you may have trouble with the melodies at times. Often i would encounter verses with no music or felt that the tunes were too difficult or not worth the time spent to teach them, so I borrowed tunes and made parodies. For instance, for 2-meter - "Yankee Doodle"; for 3-meter - "Sweet Betsy From Pike"; for 4-meter - "Battle Hymn of the Republic"; and for 6-meter - "Ninety-Nine Bottles of Beer (Pop)".

One of my favorite sources is ALan Lomax's "Harriet and Her Harmonium", no date and probably out-of-print. It's hilarious. I was disappointed that most 4th graders didn't get the kick out of it that I did, but the mature ones responded positively. Harriet, a fictional character, is a young girl born in London whose father goes off to seek his fortune in the California gold fields. When he gets a job playing fiddle in a San Francisco theater, he sends for Harriet, telling her she must 1) bring a portable harmonium and 2) keep a diary. The diary is the format of the book. Harriet records her adventures from corrisng the sea and subsequently the country. AS she travels westward she has many adventures and meets many people, all with whom we are familiar, because they are based on real events and characters.

I learned about Folksong In The Classrom at the Parents As Reading Partners annual convention in Utica where you Laurie were one of the speakers. I wish that I'd had the benefit of such a resourceful, extensive and informative publication

many years ago.

For instance, "Stewball" was one of the most popular songs with all the classes and I didn't have much information to relate to them. You can imagine my delight at finding your 2-page article in Volume V, Issue 3. I had first heard it on a Peter, Paul and Mary album and used their version; same tune as yours, the verses probably updated. All I could tell the students was that Stewball, an Irish ballad, was sung by the Irish immigrants; and that it was the most widely sung of the chain gang work songs in the 19th century. Russell Ames, in his "The STory of American Folk Songs" has a couple of pages about it in his chapter ,'The Open Road, Chain Gang, and the Jail' , the wods more like yours.

For accompaniment, I played the autoharp. I never heard of the 'limberjack' until I read Clare WEttemann's and ESther Kreek's comments in Volume VI, issue 3, and then Jerry and Bev Praver's lenghty description and illustration in Issue 1 of Volume V. Hope to find one someday.

I'm a bit late for an input for oyur ecology and environment issue. However,I'll mention this anyway. We sang some contemporary songs with which I imagine many teachers are familiar: 1) an anti-pollution song, "The Ballad of Woodsey Owl"; 2) a fire-prevention song, "Smokey, the Bear"; 3) a conservation song, "Smokey, the RAngers' Friend"; and 4) an energy crisis song, "NRC, the Energy Song". This last one is a song I saw performed at a concert by the HArlem Boys Glee Club. They made a recording of it.

I have one of Rick Rogers publications - "Ballads and Tales of the Woods". I noticed that he corresponded with you in 1:4:3 (May 1981). Rick came to our school in 1986 and again last Fall. I happened to be subbing one day and saw a later publication of his in the library and several more on the students' desks. I was sorry that I missed his most recent presentation.

My husband, who is an intermdeiate grade teacher, an avid reader and loves history, also retired last June. We often talk about combining our shared intersts experiences and strengths and presenting a program of song and lore to classrooms. This possiblity and the fact that that I am substituting makes me appreciative having FITC to refer to.

I'd like to name a couple of more books that were worth a lot to me when I was digging up background information: "America's Musical HEritage" (Burk et al, Laidlaw Brothers (1942) and "Literature and Music as REsources for Social Studies" by Tooze and Krone, Prentice Hall, 1955.

Best wishes for a Happy, Healthy '89!

Regina Reynolds
Oneida Garden Apts. E3
Oneida, New York 13421

****

Helen Wallhausen 720 Normal Avenue Cape Girardeau, MO 63701

My annual note! You're terriffic! The piece on the Triangle Shirtwaist Fire was outstanding! My grandmother told me about the fire when I was a child. Your research was as good as her first hand account. I've forced at least five colleagues to read it.

Am also impressed with the readership company I keep. Pete Seeger's letter was treat.(as was Chief Seattle's) Seeger is a real folk hero so I am taking his advice and yours and doing my part by sending out a gift subscription. I plan to make your newsletter a must with my undergraduates. After all, the "literature-based curriculum is now rolling down the hill and you and Tony make it easy for us all.

Correspondence from Our Readers

George Ann Wolf 1058 South Drive Mt. Pleasant, Michigan 48858

Thank you for your newsletters! I'm an elementary music teacher who has come to know and love social studies through the songs of people, places and times, and I'm continually trying to do the same for my students. Your songs and background information have been a huge help to me and I'm delighted that I discovered you way back at your inception.

I am especially interested in your current issues on the environment and would like to share a couple of things that I have done. My 6th graders love Tom Lehrer's "Pollution" and the Mad magazine's version of "My Bonnie," which is:

The bluefish lie dead in the ocean,
The codfish lie dead in the sea;
They all died of water pollution,
Caused by the oil company.
Don't swim, don't swim;
Remember the bluefish and cod, and cod.
It's not our sea;
Texaco leased it from God.

Here's a song that I wrote on the same subject, to the tune of "Down By the Riverside."

I'm gonna throw all my garbage out, down by the riverside,
Down by the riverside, down by the riverside,
I"m gonna throw all my garbage out, down by the riverside,
Down by the riverside.
I'll toss my bottle and my can
Down where that nice, clear water ran,
I'll dump my trash, and hear it splash.
I'll throw my worn-out rubber tire
And watch it vanish in the mire
Down by that good old riverside.

I'm gonna empty my sewage out, down by the riverside,
Down by the riverside, down by the riverside,
I'm gonna empty my sewage out, down by the riverside,
Down by the riverside.
I'll pour my waste into the brook,
From the things I wash and the food I cook.
I'll rinse a dish, and kill a fish.
I'll send detergents down the drain,
And watch the suds come up again
Down by the good old riverside.

I'm gonna build a new factory down by the riverside (and so on)
I'll send the smoke up in the sky
To kill the birds as they go by;
Once we had the fog; now we'll have smog.
I'll heat the water in the stream
So I can watch it boil and steam, down by the good old riverside.

Alan Kaplan, Naturalist, Tilden Nature Area, East Bay Regional Park District
Berkeley, CA 94708

You asked, How do I use songs as a Park Naturalist here in the San Francisco Bay area?

I usually use songs as warm-ups to introduce the lesson or topic of a program. Sometimes I use the song itself as the lesson, dissecting it for meaning, content, theme, point of view.

Some songs teach about ecology (Habitat song by Bill Oliver). Some songs teach about endangered species (Home in the Sky, by Nancy Schimmel). Some are natural history songs (Nature's Spies, Amphibians Lead Two Lives, I'm a Reptile, all by Jill Jarboe).

Some are just silly (I'm being swallowed by a boa constrictor by Shel Silverstein).

Other favorites are You can't make a turtle come out by Malvina Reynolds, and Down by the Bay, a great nonsense song that I use on shoreline walks. Because we have so much eucalyptus in our park, the Kookaburra song is popular, and I teach it to everyone!

My colleagues who work with real little kids in the "Tilden Tots" program like Dirt Made my Lunch and Six Plant Parts, both by local Bay Area musician Steve Van Zandt, of the Banana Slug String Band.

A good selection of songs sung by a local musician, is "Earthy Tunes" by Mary Miche, available from Song Trek, 2600 Hillegass, Berkeley, CA 94704 for $10.60. She includes several songs from "Billy B. Sings about Trees" which is a classic, some Steve Van Zandt songs (see above), and The Garden Song ("Inch by inch, row by row, gonna make this garden grow".)

Addresses for other singers I mentioned are:

Nancy Schimmel, 1639 Channing Way, Berkeley, CA 94703.
Jill Jarboe, Pine Jog Environmental Science Center, 6301 Summit Boulevard, West Palm Beach, FL 33415.
Banana Slug String Band, P.O. Box 717, Pescadero, CA 94060.

The California State Environmental Education Guide (A curriculum guide for Kindergarten through Sixth Grade) is full of activities and songs that relate to environmental education topics. It is available from Alameda County Office of Education, Media Sales, 313 West Winton Avenue, Hayward, CA 94544-1198.

Thanks for your efforts every year, and especially for these issues on environmental songs.

Correspondence from Our Readers

Jerry & Bev Praver P.O.Box 894
Cambria, CA 93428

We loved the last issue and it has inspired us to work up a program on the environment. We'll offer it to theschools we perform in and see if there is any interest. We're glad youcould use some of the songs we sent you.

We mention your publication at virtually every school we go to and implore tea chers to subscribe. If you're getting input from the West coast, maybe we had something to do with it.

****

Thanks Jerry & Bev-We can use all of the publicity and public mention we can get. So, please readers, if you haven't already doneso,let other teachers and librarians know about us. We can't afford money for advertising, so word of mouth is important to us.
****

Cheryl Granatella 3603 S. Honey Creek DR.
Milwaukee, WI 53220

At first thought folk songs about ecology seemed an oxymoran, since environmental issues seem to be so recent. But you've done is great and will be so for our Wisconsin curricula, a mandated ecology unit.

You do know "Fish and Chips and Vinegar" with "Don't Throw Your Trash In My Back Yard"?

****

Linda Roaks 323 Barrington Road
Syracuse, NY 13214

It's time for me to renew-I think. If this is an overpayment, just put the rest in the "kitty" and we're even.

I've used past issues heavily this fall to develop a unit for sixth grade-tracing folk music from Eur ope to America - showing how songs evolved and changed, even across the country. This month we are doing December holiday folk music... a future topic for Folksong?

My school participates in the Arts In Education program. This Fall we brought in a bluegrass musician as a teaching artist. After familiarizing students (3rd & 4th) with bluegrass instruments, we did a lesson on homemade stringed instruments using sauce cans from Pizza Hut, dowels and fishing lines. We also made a washtub bass, brought in spoons, and a washboard and had a "jugband" folk song sing. The kids enjoyed the hands-on experience.

Would you give me info on your workshop presentations. I don't know if we have a budget for conference days, but I'll find out. Maybe we can have you some day.

****

Joann Murdock ARtists of Note P.O.Box 11
Kaneville, IL 60144

My husband, Lee Murdock, is developing a program on Great Lakes history in folksong, and we have heard many good things about your newsletter. WE will include your newsletter in the bibliography in his teacher's guide.

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Kathy Condon BACA Folklorist Brookyln
Arts Council 200 Eastern Parkway
Brooklyn, New York 11238
Phone: 718-783-3077

Hello! I wanted to write to tell you how much I enjoyed your lecture at the Folklore REsearch Center(Columbia Univ.) You are doing a wonderful thing, supporting the use of folk song in the classroom... I am also enclosing xeroxed pages from a book entitled Folklore in The Classroom. While not from a strictly folk song perspective, the book gives teachers many interesting dieas. I thought the section entitled "Using olklore to TEach Mathematics and SCience" would be especially useful to you for your next few issues. If you need to contact anyone about suing this material or obtaining a copy, the best place to start is probably Betty Belanus, who, if she is not still working at the Smithsonian Folklife Program Office (Office of Folklife Programs, Smithsonian Institution, 955 L'Enfant Plaza, S.W. #2600D.C. 20560 (202-287-3251) can certainly still be reached through them.

Attention--Brooklyn Teachers!!!!!!
The Brooklyn Arts Council has established a Folk Arts Program and interested in hearing from Brooklyn teachers who would like to undertake projects investigating the local folk culture of their neighborhoods.

Songs about Our Earth and Ecology - Part III

A) Since the publication of our last issue, we have witnessed yet another environmental catastrophe - the oil spill at Valdez. There is not only a growing public awareness about the environmental issue, but also a growing consensus as to what it all means. We may summarize this concern as follows:

1) The pollution and therefore destruction of the environment affects every man, woman and child in the country and in the world.

2) The primary motivation underlying the havoc being inflicted is economic. Strip mining, oil spills, toxic and radioactive "emissions", the spraying of fruit and vegetable crops, to name but a few, are activities undertaken by private and special interests pursuing profits. With a cold indifference to the needs of the public - above all - the health and safety of the nation's people.

3) These private interests operate all over the world. Their activities menace life everywhere, the survival of the planet itslef. This is the meaning of names like Bhopal, Chernobye, Three Mile Island, the Amazon Basin and Valdez.

4) In the United States, the Great Lakes are dead or dying. Our majestic rivers become poisonous, sterile ditches where the fish no longer leap, and over which the hawks no longer hover. No wilderness, however beautiful or remote, is immune from this menace of destruction. Today it is the North American countryside. Tomorrow it is the Amazon forest; the day after it is Tsengereti, the great African wilderness.

5) The ultimate responsibility for what happens to the environment is political. It rests with all of us as citizens and voters; beyond that it rests directly on the shoulders of the government servants whom we elect to serve us. These government officials, in the absence of public opposition, permit and encourage the ecologically subversive activities of oil, farm, coal, lumber and nuclear power corporations. An aroused public now needs to demand that our government do what they are supposed to do: protect public, not private interests. The demand "Hands off the environment" needs now to be translated into law in a thousand specific ways. This we recognize as part of the nation's security and as a fundamental national interest.

B) As teachers we move forward with confidence to fulfill in our classrooms and schools the mission of environmental education at all levels. We need to do this in alliance with parent and community groups whose support will make a big difference in the effectiveness of our work. How we do this will vary from place to place and will benefit much from the cooperative and planned approach involving both teachers and administrators.

Our three environmental issues have shown how to draw upon the resources of song. WE need also to experiment wiht a broader approach that uses the whole school environment and not just the classroom. Environmental activities must be positive, creative and filled above all with fun. We are destined to dismal failure if the concept of a "beautiful school" is identified only with routine cleanups and the imposition of extra cleanup time as a penalty for unruly behavior.

We can make our schools beautiful by inviting parents, neighbors and community figures to lend us their talents and knowledge. Students should beautify and decorate their own classrooms and schools. Let pupils paint murals on their walls celebrating an environmental theme. Each successive class can paint over the old murals and express their own ideas.

Plant flowers, shrubs and grass so that students can follow the beauty of the seasons and experience them from their classroom windows. Classrooms should have

plants and animals in them so that pupils can learn the responsibility of taking care of living things and the rewards this will bring them -- the wonder, the fragility, the beauty and the interdepency of all living things, the chain of life.

Bird feeders can be established where birds may feed undisturbed and where students can observe them. Create a school grove by inviting each class to select a tree and plant it, name it and take care of it on a rotating basis. Enlist the help of the science and nature teachers and enthusiasts in the community - amateur gardeners, bee keepers, for example- Set up an apiary and/or a pigeon house at the school.

Schools from elementary through Senior Highs could have an annual environmental day, which might include school exhibits of student and community art and sculpture; sport events; lectures and slide shows on environmental topics;VCR showings of wild life tapes borrowed from libraries and local public broadcasting stations.

Nurseries, garden clubs, hiking organizations, local political clubs - all have a role to play. There are many local, state and national organizations which are highly concerned about the environment. Enlist their help and professional know how. Our children deserve to go to school and learn in a beautiful and natural environment. Students learn what they live.

As important as these specific activities and suggestions are, is the Tradition that the activity creates. Each successive class comes into the school looking forward to carrying on each of the various activities. This tradition in itself, may prove a powerful environmental and educational force.

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Adieu and Farewell

from Laurie Seidman

After nine years of co-editing and handling all aspects of the newsletter, I have decided to step down, It has been asuccessful and rewarding project. Through the newsletter, I have met and talked with and shared ideas and songs with teachers and librarians all across the country. It has also been an unbelievably demanding and time-consuming responsibility. I feel it is time for other things. John Scott, Tony's son,a young Massachusetts Social Studies teacher, plans to take over and help Tony continue Folksong In The Classroom.

I am still available for consulation and for teachers' workshops, conferences and to visit schools. I teach fulltime in the School of Education at Long Island University.

Using folksongs as an educational tool has been a large part of my life.

FOLKSONGS ARE MAGIC _ They are like no other medium.When students sing folksongs, they become the people they sing about. They not only learn about the runaway slave, the housewife on the frontier -- they see, feel and experience being that person. The words and tune bring alive that period of history.Because the songs have been shaped, honed and polished over a period of time, every line paints a picture which illuminates the scene forever in your student's mind.

FOLKSONGS ARE MAGIC BECAUSE YOU DO NOT HAVE TO HAVE A TRAINED VOICE to sing them to and with your students. If you can talk, you can sing!!! It's true. You are not there to entertain them. You are a teacher. You are singing the song to present it to them, much as you would share a poem or a story that you read to

them. The magic starts when your students sing the song. It then becomes their song, not yours anymore. You are merely the vehicle through which they learn the song.So your voice is not that important. If you hit a wrong note or falter, that's o.k. These are folksongs -- meant for people who sing for their own pleasure -- not just for trained singers and performers.

FOLKSONGS ARE MAGIC BECAUSE YOU DO NOT NEED TO PLAY AN INSTRUMENT to accompany the song. They are best taught and sung by the students unaccompanied -- much as you read a story to your class. It is the song and the tale it tells that is important, not the musical background. When the pupils sing it back to you, they will be concentrating on the beauty and action of the song, not the musical accompaniment.

FOKSONGS ARE MAGIC because the more the students sing them, the more they love them and the more they learn from them. Repetition is essential. It is imperative that you encourage your class to sing the songs over and over again over a period of time. With each singing, further nuances of plot and character become revealed to them. It stimulates further discussion and reflection.

AND MOST IMPORTANTLY FOLKSONGS ARE MAGIC BECAUSE THEY REALLY WORK!!!! They are an emotional and intellectual catalyst that excites your students and makes them want to know more about the social, historical and literary period of the song and the people involved.I have seen it happen again and again. Once students learn a song, they rarely forget it. Nor does it lose its potency to stimulate further learning.

Folksongs were our first basal readers. They are the voice of the people who built our country, passing on and sharing their thoughts, experiences, sorrows and joys.

Yes, FOLKSONGS ARE MAGIC They are beautiful to listen to. The newsletter is lovely to read and to file away.

BUT

If you, the teacher, are not singing with your students, passing on the folk process, you are missing the magic.

So take the plunge. They are your students. You know them and they know you. When you first sing to them (or for them) they are entranced. Their mouths fall open. Their teacher is a human being - someone who shares with them. And when they hear a song, whether it is a Civil War song or a ballad of the Dust Bowl of the '30's, they can hardly wait to sing it for themselves and make it their own.

FOLKSONGS ARE MAGIC And not only for your students, but for yourself as well. I know, because my entire life has been enriched by them. I have sung with thousands of students on all grade levels. I have never found a student who did not like to sing --- once he/she found out they were singing for themselves --- not for a grade or for an audience.

Happy Singing.

TUNE IN MEMORY

Music can help students learn any subject— and they love it!

JOAN MAUTE

Memory — we know our students have it for they can remember an amazing amount of things: all their friends' phone numbers, statistics of sports teams and players, how much money somebody owes them, and all the words to ALL their favorite songs. But if we have them try to remember something for school, be it as simple as bringing books and supplies to class, or as complex as information for a unit test, all of a sudden, "I can't remember!" or "I forgot," is what we hear. Of course we can't always provide the motivation for memory that comes with phone numbers, money, and sports, but we can take a lesson from our students' favorite songs. Some of the lyrics they remember are actually quite involved, yet they remember them. Why?

The reason song lyrics are easy to remember is because they have the three basic R's: Rhyme, Rhythm, and Repetition. The rhyming pattern of the lyrics coupled with the rhythm and repetition can make even nonsensical words and phrases easy to remember.

That's all fine, but what does it have to do with teaching middle level students? There aren't a whole lot of songs out there on the Top 40 that will help teach science, language arts, social studies, or math. (Actually there are, but that's another article.) Sure, PRIMARY teachers use music to teach all the time, but our kids are different, they won't go along with the "Alphabet Song" idea...or will they?

Last year my sixth grade son learned the prepositions to the tune of "Yankee Doodle." Ask students at our school to list the helping verbs and you'll get them to the tune of "Mary Had A Little Lamb." Mimi Bieritz, the math teacher on our team, introduced division with "Division Rap" (October, 1986, *Learning 86).* Right now, some of our seventh grade students are writing and performing their own "rap" songs to show what they have learned in social studies. These are just some of the ways music can be used across the curriculum to help students learn and remember information, or, tune in memory.

So let's not worry about how we're going to sell the idea to our students. Once they realize how much time it will save them studying, and how easy it is to remember things in song, they won't worry about the method, they'll just be glad it works.

There are two main ways music can be linked with information to remember. One involves the teacher finding or writing a song to introduce, reinforce, or review material covered in class. The other requires the students to create the song, either alone, in small groups, or as a class activity.

I'm very fortunate, as a singer and songwriter, when I want my students to remember the difference between longitude and latitude, I can just write:

Longitude slices, the long way around,
Latitude slices, climb up or down.
Longitude lines go from pole to pole.
Latitude's parallel that much I know...

(from "How You Slice It," by Joan Maute, copyright 1986, Studio 2, all rights reserved, used by permission)

My students are also used to seeing my guitar in the room, and hearing me sing. But where does that leave the teacher who can't sing, play the guitar, or write new songs? Well, *everyone* can sing, you don't *need* to play an instrument, and if you can write a test, you can write a song. If you're still not sure about giving this a try, remember you can always go to your music teacher, English teacher, or students for help.

Out Of Your Head

Before we go any further, read an example of a song written by regular teachers in a graduate course, "Lyrics for Learning."

TOPIC: plants
TUNE: "This Old Man"
MAGICAL FOOD MACHINE
by Lib Hauser, Nancy Krause, Linda Martins, Eva Exhuomel, and Nancy Wong

1) How do plants make our food?
Photosynthesis sets the mood.
It starts with sunlight, that's the energy.
It produces food that's good for me.

2) CO^2, H_20
That's what helps the plants to grow.
Chlorophyll, the stuff that's super green
Makes the plant a food machine.

You can easily see how this song could be used in science. But you may be wondering how you could go about trying to write something like this. We'll start at the beginning. First, in order for music to be an effective tool in your classroom, it must be one of two things: good or immediate. If you're lucky, you'll be able to write a song that is good *and* immediate, but if not, one of the two will do.

I should clarify that you really don't have to write a SONG , just new lyrics to an existing one. Does that make you feel a little more secure? Think back to when you were just a kid, jumping rope. Remember how easy it was to come up with new lines for the jump rope songs? Not only could you do it, but it was fun and you rarely missed a beat. You probably started out by changing a word or two in a line, and soon worked your way up to writing whole new verses. That's what you do with song writing, don't set out to write a twenty verse song about the issues and events that led to the Civil War, start with something simple.

On To The Paper

Think of some facts, information, or ideas that your students have trouble

A sixth grade quartet singing about helping verbs

remembering. Next select a familiar tune. This is important because if you have no doubt about the tune, you can concentrate on the words. Look at the rhyming pattern before you start your new words. You will want to match that same pattern.

It's a good idea to write down what you want to include in your song before you actually start on the new lyrics. As you include each item, check it off. This way you will be separating the information you want to convey from the creative process and will be less likely to leave out an important item. Let's say you wanted to write a song about mammals, you might follow this format:

TOPIC: mammals
FACTS: warm blooded
fur on body
born alive
a wide variety
nursed by mother
found on land, sea, and in the air
TUNE: "I'm a Yankee Doodle Dandy"

MAMMAL MANIA
by Ruth Ann Burtner, Lindy Doyle, and Cynthia Shaw

I'm a furry, fuzzy mammal.
Warm blood flows inside of me.
Most mammals walk upon the land
Except those that swim in the sea. (or fly)
I come in many shapes and sizes.
My name can start from A to Z
I'm not hatched, I'm born alive,
I drink milk from my mother.
She knows just how to care for me.

Now watch how easy it is to change "Mammal Mania" into a song about birds.

TOPIC: birds
FACTS: warm blooded
feathers on body
hatched
fed by one or both parents
a wide variety
swim, hop, fly
nests

BIRD BIO

I'm a fluffy, feathered bird.
Warm blood flows inside of me.
Some birds hop along the ground,
Some swim, fly, or build nests in trees.
I come in many shapes and sizes.
My name can start from A to Z.
I am hatched not born alive,
I'm fed by my parents,
They know just how to care for me.

(This same song can be changed into one about fish, people, snakes, etc.)

Into The Classroom

Once you have written a song, or selected one of the songs in this article to use, what do you do with it in the classroom? Remember, we are not asking our students to replace their music with these songs. Present the song as a way to help your students remember facts they will need. You may want to ask them the information first, and when they have trouble answering, offer the song as a way to conquer the facts. Give them access to the lyrics, either by handing them their own copy, writing the words on the board, or using the overhead projector. Make it clear that they will be expected to know the material contained in the lyrics. If necessary, you may want to lead a class discussion that will give the lyrics greater meaning. Remember, the songs don't teach; teachers teach. The songs are merely used to help teachers teach and students remember.

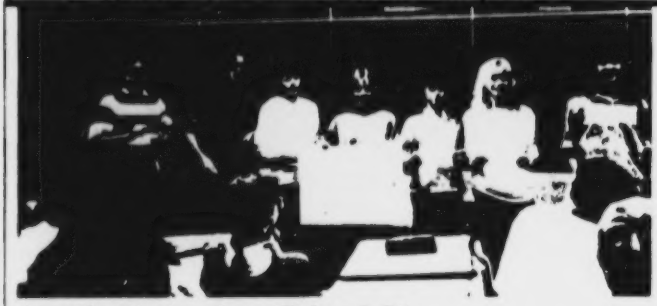
Out To Your Students And Beyond

What about letting the students write their own songs? This is an excellent way for them to show you what they have learned. You may want to assign verses to be written for "extra credit", or write a verse or two together with your class, using standard brainstorming techniques. When writing with your class, don't overlook the chance to sneak in a language arts lesson; noting when you need to change verbs, nouns, etc. Also remember many of our students are hams at heart. And, since the more they sing the song, the easier it will be to remember, let them perform the song for the class if they want to.

Along the lines of student written songs, the easiest and most popular by far now is a "rap" song. You may remember seeing "The Cosby Show" last year when Theo and Cockroach wrote and performed a rap song for English class. This narrative poem to a steady rhythm is one type of song our students can easily relate to and modify or adapt. The accompaniment can be as simple or complex as your students want. A steady beat can be provided by clapping hands, snapping fingers, or one of the popular synthesizers our schools and students have. Here is an example written by some of our seventh grade students:

THE SEASON SHUFFLE
by Bill Lewis, Lance Broderson, Brian Zimmer, Janet Hogas, Kelly Anderson, Laura Larsen, Jamie Kenner, and Susan Wallace

We are the seasons shufflin' crew
We got a little rap to do for you
We always change
And that's not strange
Four times a year
So cock your ear
Listen to us — we've got some good reasons
Listen to us — about the four seasons
We didn't come here lookin' for trouble
We just came here to do the season shuffle
Uh huh, (clap, clap, clap) uh huh, (clap) uh huh, (clap, snap, snap)
They call us summer and that's no jive,
Air, heat, and water keep you alive.
We've had to go since June 21st,
To give heat, to our cool earth,
Hurricanes are in our season,
Wind and rain is the reason,
Our sun beats down, we'll really make you sweat,
Summer's the hottest season, so you'd better get wet.
Uh huh,...



A group of seventh graders performing "The Season Shuffle"

Fall air is cool and maybe cold,
If you're very lucky, it may even snow.
But the fall is more than fallin' leaves,
And they're fallin' 'cause water is a need.
The heat is there, so no need to worry,
Just bundle up and have fun in the flurries.

Uh huh,...

We're snowy winter, we're very cold,
Part of the seasons, hot or cold.
We've been snowing for quite a while,
Freezing the earth, that's our style.
Give us a chance, we'll make you shiver,
'Cause nobody else can freeze your river.

Uh huh,...

In the spring, it rains a lot.
So lots of water is what we've got.
Flowers bloom, and the grass grows,
Way up north, it sometimes snows.
In our season, the air is cold,
But it can be hot, we are told.
Tornadoes come, so be aware,
Goin' to the beach can be a scare.

Uh huh,...

We are the seasons shufflin' crew
We already did a little rap for you.
We always change
And that's not strange
Four times a year
So cock your ear
Listen to us — we've got some good reasons
Listen to us — about the four seasons
We didn't come here lookin' for trouble
We just came here to do the season shuffle

Uh huh,...

And that's all we have to do for you,
And we hope you enjoyed this shufflin' crew.

Uh huh,...

The first time I read through that song, I was impressed by the amount of information contained in the lyrics. But to understand the full value of "The Season Shuffle" you need to go beyond the lyrics. Look at the organization, research, and sharing that had to go on for that song to be written. Chances are that the students put a lot more effort into that song than they would put into a review worksheet about the seasons. They also undoubtedly enjoyed the assignment more , even though it meant more work, but then, they probably didn't view it as work. Once it was written, it was performed for the class, thus turning an assignment for a group of students into a review for the whole class. Keep in mind, this was not a music or English class, this was a social studies class where the teacher, Peggy McCall, gave the students a choice on how they would process and present what they had learned. This is just one example of what can be done with student written songs.

Well, there you have it, some ideas and steps to follow so you can write or use songs that will get your students involved in learning, creating, and remembering. I hope you can take these ideas, add your creativity, subject, students, and special insight to write great songs that will help you and your students tune in memory.

Joan Maute is a sixth grade social studies teacher and team coordinator at Hill Junior High School, Indian Prairie School District #203 in Naperville, Illinois. She is as well a singer/songwriter and the owner of Studio 2 which produces educational learning units that use music to teach specific subjects and concepts.

Jill Jarboe Naturalist

Jill Jarboe 6301 Summit Blvd. W. Palm Beach, FL 33415 407-439-3684

I love Folksong In The Classroom. Here are some offerings for your next issue. Alan Kaplan uses the reptile song in California (and another I wrote on Amphibians and I'm not sure what else.) I recorded "I'm A Reptile" with rock instruments and its been used all over the country with great success. The actions are a lot of fun.

And the "Don't Dump Trash" song has been one that kids love to act out. Combined with a lesson against littering, the song has been a hit. Even the toughest 6th graders have enjoyed pantomiming the fish, birds, etc.

Both these songs come off my "Songs From The Wildlands" cassette, teacher's guide and songbook. (12 songs) I also have one other collection of 12 songs called "Songs From the Waterworld" which also has a cassette, teacher's guide and songbook. And I'm available for concerts and teachers workshops. For materials or information, write me at the above address.

I'm A Reptile ©1980 Jill Jarboe

ROCK BEAT

D

Once there was a baby who was tryin' to catch a

little lazy lizard in a cactus patch. The

lizard told the baby, "Don't you make me sore. My

A

great grandaddy was a dinosaur and I'm a

D G D

reptile. Ooh. So shiver and shake. Yes, I'm a reptile. Ooh. My

A D

cousin's a snake and I'm a reptile. Ooh. I'll

G D

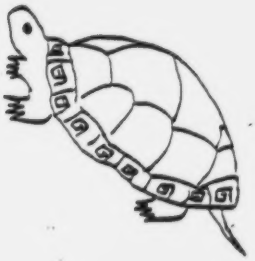
eat you for lunch. So back off, baby, we're a

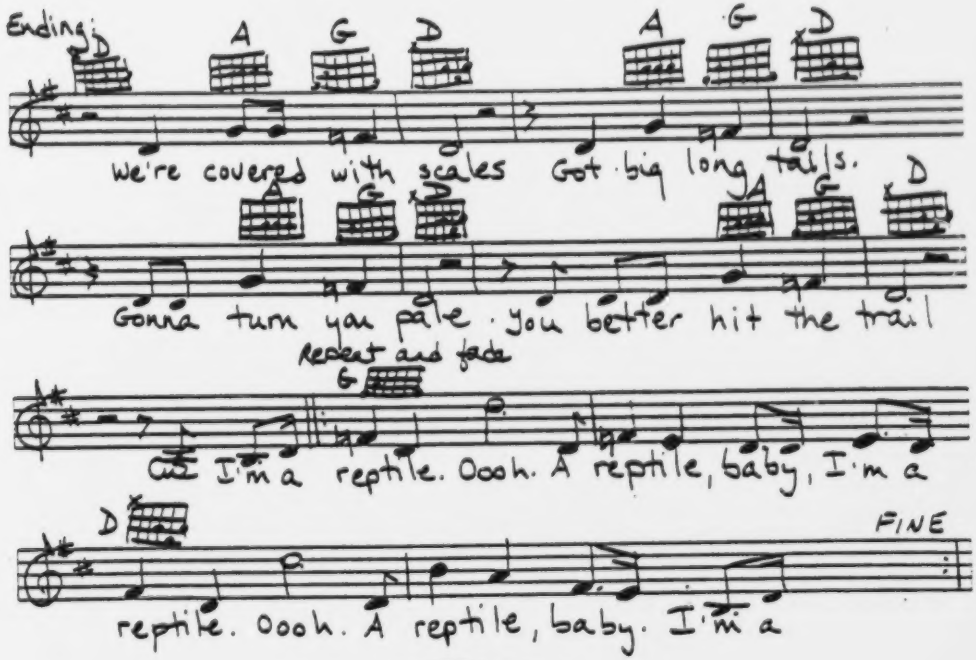
A D

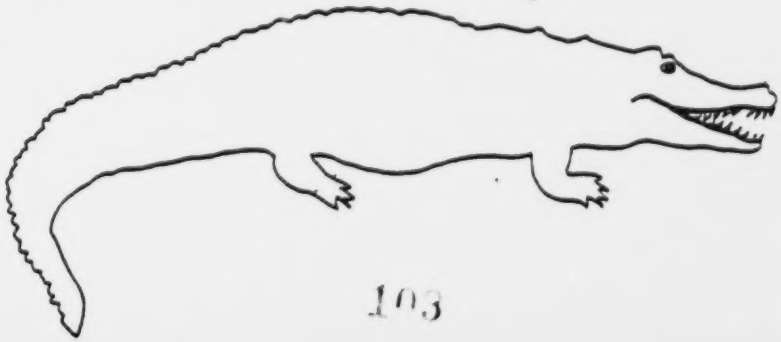
cold blooded bunch.

II.
The baby walked away and wandered down the road.
He came upon a turtle with a heavy load.
The baby tried to shake the turtle out of his shell.
The turtle said, "Hey, you better treat me well. Cuz...
CHORUS

III.
The baby kept a cruisin' through the evergreens.
He came upon a movie crew a shootin' a scene.
They had an alligator who was stealin' the show
A dancin' and a singin' sayin', "Watch me go. Cuz...
CHORUS




Ending:
D A G D A G D
We're covered with scales Got big long tails.
A G D
Gonna turn you pale. You better hit the trail
Repeat and fade
G
Cuz I'm a reptile. Oooh. A reptile, baby, I'm a
D
FINE
reptile. Oooh. A reptile, baby. I'm a



Activities

1. Discussion: Ask students if reptiles have rights. Are they important? Should they be allowed to live and if so, why? (Answer: Yes, they are important and should be allowed to live. When they are wiped out, problems occur. For instance, in places where snakes have been removed, the mice and rat populations have grown out of control since many snakes eat mice and rats. And rats carry many diseases which are dangerous to people. In short, snakes and other reptiles should be left alone because they have an important place. They help to keep the balance in nature.)

2. Ask students, "If you see a snake in the woods, what should you do?" (Answer: Leave it alone and move away. The snake has a right to be in his home where he belongs and should not be harrassed. Also, when people are bitten by poisonous snakes it is usually because the person was trying to catch that snake or bother it in some way. Many people have been poisoned by what they thought was a harmless snake. If they had left the snake alone, they would never have been bitten.)

3. All the animals in this song are reptiles except the human baby who is a mammal. Learning the song is an easy way to remember some important reptiles. Ask students to name the reptiles in this song. (Answer: lizard, dinosaur, snake, turtle, alligator.)

4. Go over the characteristics of reptiles. A) They are cold-blooded. What does this mean? (Answer: The temperature of their blood changes to the temperature of their surroundings. On a cold day, their blood becomes cold and on a hot day, their blood becomes hot. This makes it very difficult for reptiles to function on a very hot or a very cold day, so they will stay hidden out of the sun or protected from a cold wind and won't move around usually when temperatures are extreme. Warm-blooded animals, on the other hand (like us) have blood which always stays warm no matter what the temperature is around them.)

   B) Reptiles are one of the five types of animals with backbones. (The others are mammals, birds, amphibians and bony fish.) So reptiles have skeletons something like ours (unlike the animals without backbones like snails, flies and octopi.) Ask the students whether they think snakes have bones. (They do : hundreds of bones. And they also have the same internal organs that people do except that their organs are long and thin to fit inside their bodies.)

   C) Reptiles' skin is usually covered with scales or plates. That is one difference between reptiles and amphibians. Amphibians do not have scales.

   D) Another difference between amphibians and reptiles is that amphibians are born with gills and breathe through the water. (For instance, a frog is born a tadpole and uses gills to breathe until it changes to a frog.) Reptiles are born with lungs which they keep throughout their lives. Therefore they breathe air. Even sea turtles and crocodiles must come up for air when they swim because they're reptiles. Amphibians do not breathe through the air until they are adults.

5. If you would like to perform this song, it can be acted out like a play with one person as the baby and others as the animals. Or it can be done as a sort of dance. Students can make up their own actions or use these:

VERSE 1:

"Once there was a baby": make motion of holding baby and rocking it
"Who was tryin' to catch": make catching motions with one hand
"A little lazy lizard in a cactus patch": make motion for "little" with thumb and index finger.
"The lizard told the baby, Don't you make me sore." Wag finger like giving a warning.
"My great grandaddy was a dinosaur.": Hold arms out straight in front and lift legs up and down without bending knees (Like a huge monster.)

CHORUS:

"Cuz I'm a reptile": Point to yourself.
"Oooh.": Wiggle down, making rippling motions with both hands.
"So shiver and shake.": Shiver and shake!
"I'm a reptile." Point to yourself.
"Oooh.": Wiggle down, making rippling motions with both hands.
"My cousin's a snake: Move one arm like a snake.
"And I'm a reptile.": Point to yourself.
"Oooh.": Wiggle down, making rippling motions with both hands.
"I'll eat you for lunch.": Hold arms apart, one over the other. Then close them together on the word "lunch." (like a giant jaw.)
"So, back off, Baby.": Put thumb over shoulder.
"We're a cold-blooded bunch.": Hold arms around your body like you're cold.

VERSE 2:

"The baby walked away and wandered down the road.": Walk in place, swinging bent arms.
"He came upon a turtle with a heavy load.": Bend over and put one hand to your back like it hurts.
"The baby tried to shake the turtle out of his shell.": Make shaking motion with one hand cupped like you're holding a turtle.
"The turtle said, Hey, you better treat me well.": Wag finger like you're scolding.

CHORUS: as above

VERSE 3:

"The baby kept a cruisin' through the Evergreens": Walk in place.
"He came upon a movie crew a shootin' a scene.": Pretend to be holding a movie camera with one hand and crank it with the other.
"They had a alligator who was stealin' the show.": Act like a star! For instance, hold up both hands and wiggle them in a showy way.
"A dancin' and a singin' sayin' watch me go!": Dance! Any kind of dance is fine, but for a performance it might be good for everyone to do the same thing (though not absolutely necessary.)

CHORUS: as above

ENDING:

"We're covered with scales": Brush off body making disgusted face.

"Got big long tails": Make a tail with one hand.

"Gonna turn you pale": Stand stiff and look frightened.

"Better hit the trail.": Point over shoulder with thumb.

"Cuz I'm a reptile.": Point to yourself.

"Oooh.": Wiggle down, making rippling motions with both hands.

"A reptile, Baby.": Make motion with arms like carrying a baby and rocking it.

(Repeat these last three motions over and over until the song ends.)

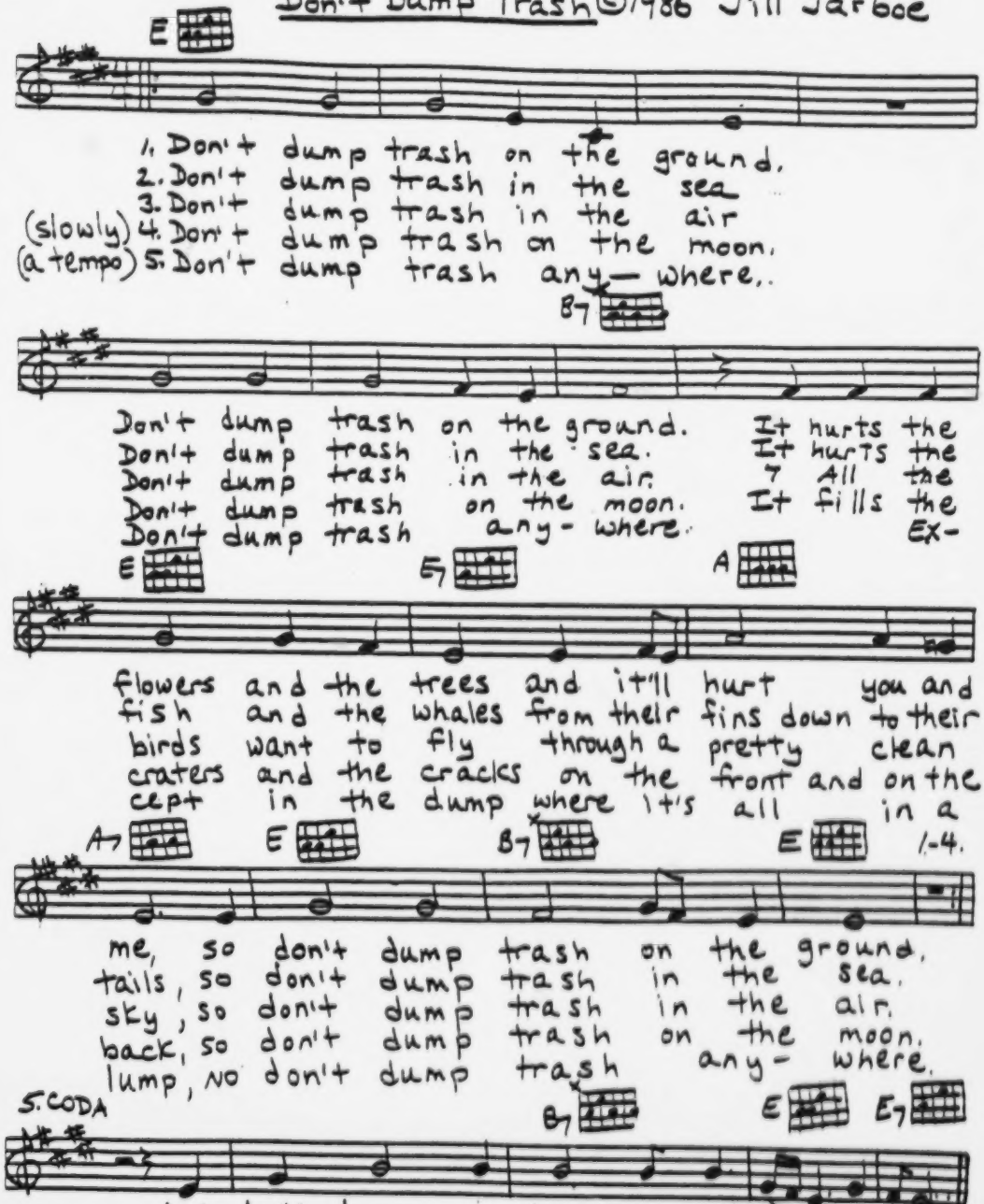
****

More About Jill Jarboe.....

Jill writes and records nature songs. Sh e does concerts, teaches workshops and lectures on rainforests. Jill was named Conservation Educator of the Year by the Florida Wildlife Federation. She teaches at Pine Jog Environmental Sciences Center which is a privately funded unit within the College of Education at Florida Atlantic University.

As an instructional Specialist at Pine Jog Center, Jill spends mornings leading classes of third and fifth graders on nature hikes through native Florida vegetation. While singing is not a part of the daily programs, J ill receives much inspiration and input from the children. "To see the daily rediscovery of a hole in a tree trunk 'must be an animal house' is amazing," she insists.

"Children see so little nature these days, they really get excited to see and learn about the natural world around them." (last two paragrpahs are reprinted from Real Times Journal.

Don't Dump Trash ©1986 Jill Jarboe

E
1. Don't dump trash on the ground.
2. Don't dump trash in the sea
3. Don't dump trash in the air
(slowly) 4. Don't dump trash on the moon.
(a tempo) 5. Don't dump trash any— where..
B7
Don't dump trash on the ground. It hurts the
Don't dump trash in the sea. It hurts the
Don't dump trash in the air. 7 All the
Don't dump trash on the moon. It fills the
Don't dump trash any- where. Ex-
E
E7
A
flowers and the trees and it'll hurt you and
fish and the whales from their fins down to their
birds want to fly through a pretty clean
craters and the cracks on the front and on the
cept in the dump where it's all in a
A7
E
B7
E
1.-4.
me, so don't dump trash on the ground.
tails, so don't dump trash in the sea.
sky, so don't dump trash in the air.
back, so don't dump trash on the moon.
lump, no don't dump trash any- where.
5. CODA
B7
E
E7
And don't dump your trash around here Oh, yeah!

"Don't Dump Trash"

Activities

1. First sing the song. Lyric sheets are a good idea initially.

2. Then have a discussion. Here are some questions and possible responses:

   A) What are ways that trash gets dumped on the ground? (Answers: out of car windows, at picnics and by using pesticides for instance.)

   B) What harm can different types of trash do? (As students think of things, you may want to list them on the board. Here are some that should be on the list which you may want to add if the students do not mention them:

      1. Plastic bags: may smell good to animals because of what was inside. Animals may crawl inside and smother or eat them. Since the plastic can not be digested, it stays inside the animal, blocking up its insides and the animal dies. Many seaturtles die each year this way because plastic bags look like jellyfish, which are food for seaturtles.

      2. Poptops: Animals may eat these and die. Also, small fish have been known to swim into them so that the poptop is around their middles. The fish then can not grow properly. It will end up with a tiny "waist."

      3. Plastic six-pack holders: These sometimes end up around bird's necks and the birds then can not function properly.

      4. Fishing line: When this is left behind by fishermen (and it very often is), birds sometimes fly into it and it gets tangled around them. Then the birds usually get caught on a tree and can't get away. They starve to death. Thousands of pelicans each year die this slow and painful way.

      5. Pesticides: Often when people apply weed killers and insect sprays, they use too much. These poisons are soaked into the soil and end up in food chains. They have wiped out thousands of birds and other animals. Pesticides also kill butterflies and bees. Many areas have to bring in new bees each year (for honey and pollinating fruit trees and other crops). The bees must be replaced because they are killed by pesticides.

On this subject you may wish to to make a list of trash that should not be simply sent to the dump. Define the term "hazardous waste." This is trash that is dangerous to take to a regular dump. Homeowners may have hazardous waste and not be aware of it. If you would like to inform your students of items that they may have in their homes that should go to a hazardous waste dump or facility, here is a list:

1. Pesticides: as mentioned above, these chemicals are highly poisonous. If unwanted weed killers or garden bug sprays etc. are sent to a regular dump, they can contaminate groundwater.

2. Old paint and paint thinners and removers. These, too, can contaminate ground water as the rest of this list can also do.

3. Solvents

4. Wood preservatives and strippers.

5. Used motor oil (this should NEVER be dumped on the ground or into a lake or other body of water when a person changes the oil in their car. This is a strong pollutant of ground water. It will seep through the ground into our drinking water sources.)

6. Brake fluid and antifreeze (as above)

7. Pool chemicals and muriatic acid

8. Other chemicals: For instance disgarded chemical kits or chemicals used for other purposes.

You may wish to combine some of these items on your list, for instance all the automotive fluids.

Back to the song questions:

C) How do we dump trash in the sea? (Answer: by oilspills; runoff from the land which washes into the ocean; polluted rivers which do the same; dumping trash off boats into the ocean etc.)

D) What can we do about this problem? (Answers: Don't dump our trash into lakes, rivers and bays for starters. We harm fish and other water creatures by these practises and we also harm our own water supplies. On a larger scale, sciantists are always searching for new ways to deal with pollution. New filters are being invented to clean poisons from water, but these are very costly and it is better not to pollute in the first place. People who believe that keeping our water clean is important should help to pass laws against polluting and also spend money on scientific research.

E) How do we dump trash in the air? (Answer: Through pollution from car exhaust, factories, power plants and even cigarettes.)

F) What harm does it do? (Answer: causes many lung diseases including emphesema and lung cancer. Air pollution is especially harmful to young children whose lungs are still forming. It can also cause them to have brain damage. Air pollution also causes acid rain which kills animals in lakes and rivers and also destroys forests.)

G) What can we do about air pollution? (Answer: pass stronger laws and support environmental protection groups by giving them time and money.)

H) What else can we do to stop pollution? (Answer: form car pools, use less energy; raise a commotion if we find that a company is polluting and protect wetlands and other green spaces that purify our air and water. Citizens can picket, sign petitions, pass laws and write to our congressmen in defense of laws that protect our environment. A good way to keep informed is to join an environmental group.)

3. This song is very appealing when acted out in pantomime. This has been popular with students in grades K-6. In the classroom, almost everyone can have a part, but for a performance, it is recommended that a small group be the actors and the rest sing the song. Suggested actions (all silent as the song is sung):

1.First verse: Four or five people are flowers and trees. They start out on the stage. A narrator may wish to tell the audience what they represent. As the song begins, they wave in the breeze, roots in place.

On the words, "It hurts the flowers and trees...": two mean lowdown trash dumpers come out. They are eating candy bars and drinking soda (in pantomime. No props are used in this song.) They walk by the flowers and trees and throw down their imaginary pop cans and wrappers. The flowers and trees wilt down to the ground and die as the verse ends.

2.Second verse: In a performance, the flowers and trees now become the characters for the next verse, some fish making swimming motions and making fish faces. They swim around.

On the words: "It hurts the fish and the whales...": the trash dumpers return,this time pretending to dump a load of poisonous chemicals in the water. The fish die as the verse ends.

3.Third verse: Our fish now become birds. They fly around.

On the words,"All the birds want to fly..." the trash dumpers come out pretending to drive cars and smoke cigarettes. After they pass the birds, the birds dive bomb and die, feet sticking straight up in the air.

4.Fourth verse: This is in slow motion. The students who were birds now spring back to life as astronauts. They examine lunar soil and rock samples, put up a flag and one of them films the whole thing with an imaginary movie camera.

On the words, "it fills the craters and the cracks," the trash dumpers enter. They are in the rocket age now and zip in,dumping trash from an imaginary motorized vehicle.

The verse ends with the astronauts slipping on the trash and falling.

5.Fifth verse: This is the clean-up verse. The students who were astronauts etc. jump up. Two of them join hands, making a human trash can.

On the words, "Except in the dump where it's all in a lump," the trash dumpers enter. The others (except the trash can) shake their fingers at the offenders and point to the imaginary trash. The trash dumpers pretend to pick it up and put it in the trash can.

On the last line of the song, "And don't dump yout trash around here," all the performers form a line facing the audience. Then on "Oh, yeah," they all raise one hand and shake it and bow.

Note: The above actions were thought up by a group of fifth grade students so your class may wish to have their own version. This one, however is offerred because it's already been a smash with thousands of children including sixth graders in two different outdoor schools.

Note: perhaps the most important activity you could do would be to organize a cleanup of some area. It could be the school grounds or a local beach or park. I have found that when children learn about the problems that trash can cause they begin to pick it up themselves, especially if they have had the experience of doing a cleanup. If this is done as an outing, it can be combined with a visit to see some wildlife that will benefit from the removal of trash.

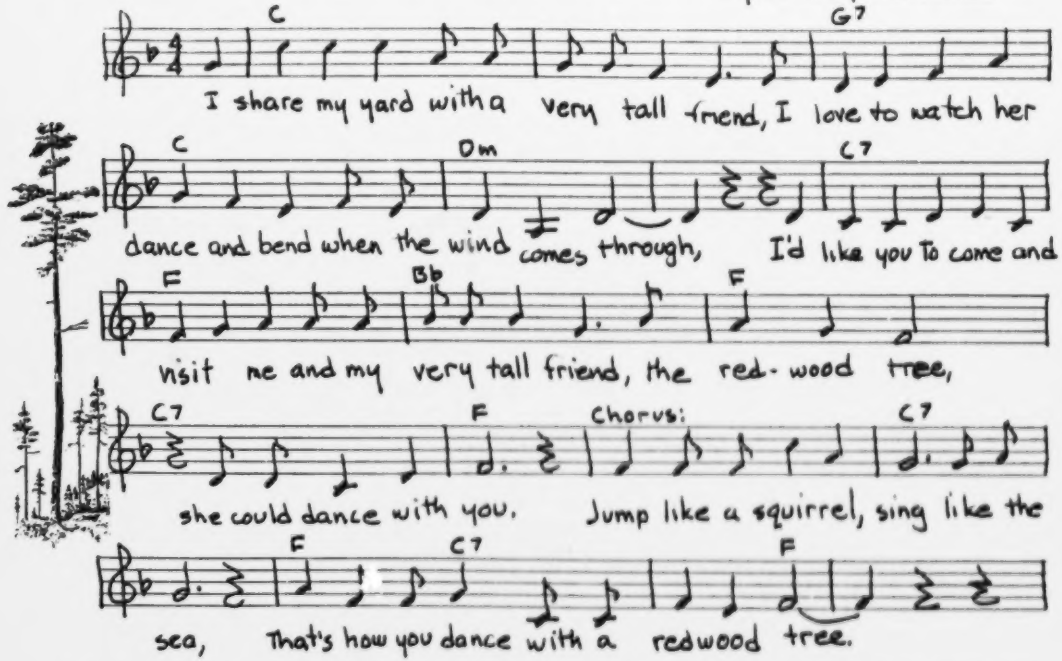
Nancy Schimmel
STORYTELLER

Dear Laurie,

Alan Kaplan said you would be featuring songs about the environment in your next few issues and suggested I send you "Home In The Sky" which he uses. I'm also sending a song I wrote in response to the Whale Adoption Project in Falmouth, MA and one I wrote for the Redwood Regional Park's annual Redwood Festival. "Home In The Sky" and "My Sister'sa Whale In the Sea" are onmy tape, In My Bones (mostly adult songs). The Redwood song is new and not recorded yet. I also have a children's tape with Bonnie Lockhart and Ann Hershey, Dinosaur and Other Songs from Plum City. The tapes are available from Sisters' Choice, 1450 6th St., Berkeley, CA 94710 for $9 each plus $1 per order for postage and handling. Yours, Nancy

MY VERY TALL FRIEND

by Nancy Schimmel

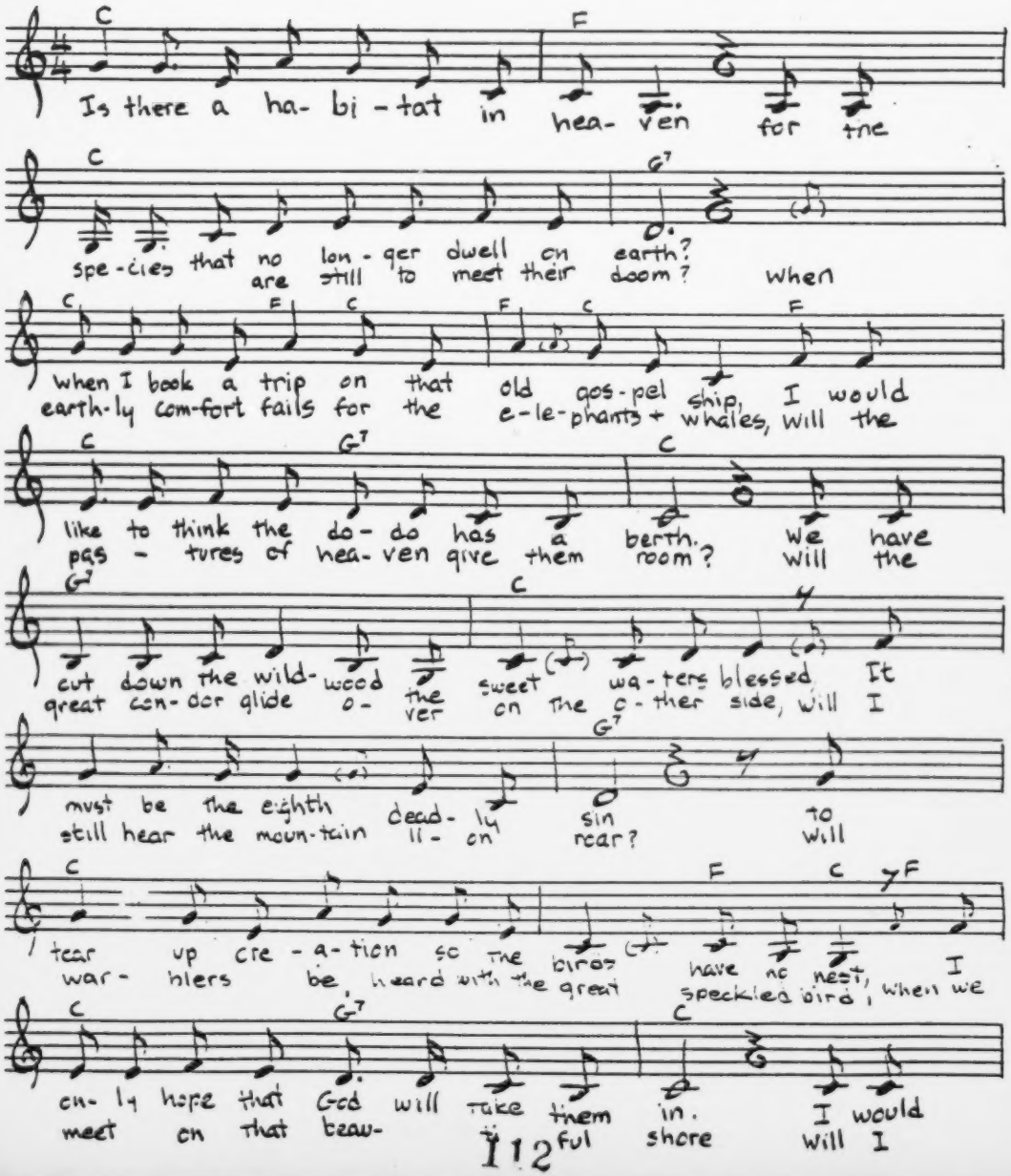


I share my sky with a very tall friend,
She spends her day making oxygen
And it fills the air.
My very tall friend is wild about
The carbon dioxide I give out,
We're a happy pair.

My two old dogs share the yard with her,
Her needles and cones decorate their fur
And they bring them in,
So though my friend's very grand and tall,
She sends little bits of herself to call,
And it makes me grin.

Words and music copyright 1988 by Nancy Schimmel, 1639 Channing Way, Berkeley, CA 94703

A HOME IN THE SKY

words + music © 1987
by Nancy Schimmel

C F
Is there a ha- bi - tat in hea- ven for the
C G7
spe - cies that no lon - ger dwell on earth?
are still to meet their doom? When
C F C F C F
when I book a trip on that old gos - pel ship, I would
earth-ly com-fort fails for the e-le-phants + whales, will the
C G7 C
like to think the do - do has a berth. We have
pas - tures of hea- ven give them room? will the
G7 C
cut down the wild- wood sweet wa - ters blessed It
great con- dor glide o- ver the on the o - ther side, will I
G7
must be the eighth dead- ly sin to
still hear the moun-tain ll - on rear? will
C F C F
tear up cre - a - tion so the birds have no nest, I
war - hlers be heard with the great speckled bird, when we
C G7 C
on- ly hope that God will take them in. I would
meet on that beau- ful shore will I

G7 C
like to take a walk with the great and little auk, I would
watch the dol-phins play in that home far a-way, Will I

G
like to see the pas-sen-ger pi-geons fly, And
meet with the shy chim-pan-zee, And

C F C F
all the fea-thered folk who have no home in this world I
If we kill so ma-ny of the crea-tures on earth, will there

C G7 C
hope they find a home in the sky. (F) I
still be room in hea-ven for me. Will there

CHORUS:

G7 C
hope they find a home up a-bove the sky, I
still be room in hea-ven for you and me? Will there

G7
hope they find a home in the sky, And
still be room in hea-ven for me? And

C F C F
all the fea-thered folk who have no home in this world, I
If we kill so ma-ny of the crea-tures on earth, Will there

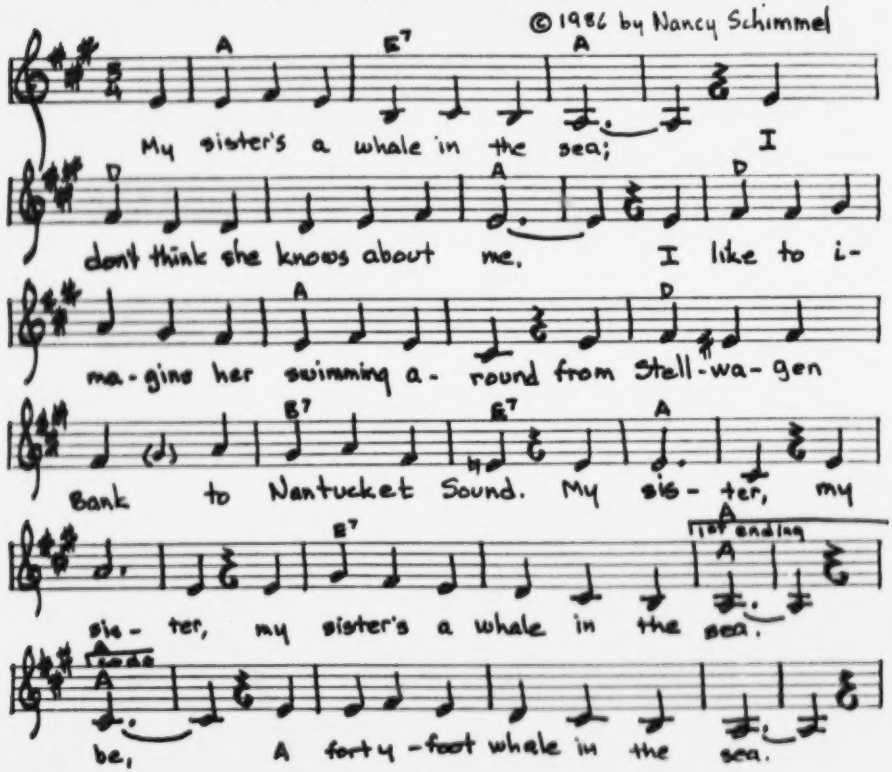
C G7 C
hope they find a home in the sky.
still be room in hea-ven for me?

Nancy Schimmel
1634 Channing Way
Berkeley CA 94703

(415) 843-0533

MY SISTER'S A WHALE IN THE SEA

© 1986 by Nancy Schimmel



My sister's a whale in the sea;
I don't think she knows about me.
I like to imagine her swimming around,
From Stellwagen Bank to Nantucket Sound.
My sister, my sister, my sister's a whale in the sea.

My sister's a whale in the sea.
I've a copy of her pedigree.
I picked out a name and my mom sent the cash,
It wasn't much money for such a big splash;
My sister, my sister, my sister's a whale in the sea.

My sister's a whale in the sea,
Swimming so strong and so free.
The money will help people learn about whales,
They know which is whose by the cut of their tails.
My sister, my sister, my sister's a whale in the sea.

So look on your family tree.
Is there room for a humpback or three?
There's Mirror and Merlin and Clover and Cloud,
A sister or brother to make you feel proud.
Your sister, your sister, your sister could very well be
A forty-foot whale in the sea.

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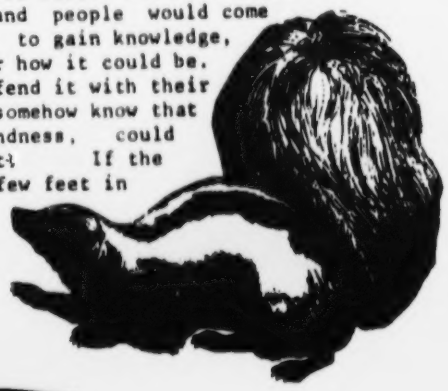
Berkeley, CA 94703

If the Earth were only a few feet in diameter, floating a few feet above a field somewhere, people would come from everywhere to marvel at it. People would walk around it, marvelling at its big pools of water, its little pools and the water flowing between the pools. People would marvel at the bumps on it, and the holes in it, and they would marvel at the very thin layer of gas surrounding it and the water suspended in the gas. The people would marvel at all the creatures walking around the surface of the ball, and at the creatures in the water. The people would declare it as sacred because it was the only one, and they would protect it so that it would not be hurt. The ball would be the greatest wonder known, and people would come to pray to it, to be healed, to gain knowledge, to know beauty and to wonder how it could be. People would love it, and defend it with their lives because they would somehow know that their lives, their own roundness, could be nothing without it. If the Earth were only a few feet in diameter.



Friends Of The Earth
New Zealand

Muskrat Rap

Ellenor Yahrmarkt Boston Harbor Islands State Park 349 Lincoln Street Bldg. 45
Hingham, Massachusetts 02043

Thank you for your call. We tend to think of folksongs as traditional music such as "Row,Row, Row Your BOat, but I think of folksongs as a style that anyone can adapt to. I, myself, am not a gifted musician.I play no instrument, but I try to put music in my programs. A woman at the Boston Harbor Educators Conference got me into doing "rap" songs with students. Many children these days seem to relate to it. The children can usually come up with a rap about a topic you give them within 15 minutes. Even if they are too young to write, you can always help them out.

1) Demonstrate a rap someone else or yourself has done.
2) First select a topic.
3) Write down words relating to it.
4) Have the children in small groups (4-5) work on theirs. Or have a group effort.
5) Repeat lines as you get them so the children can begin learing the song.
6) If possible, have a casette tape of rap music to play or give the students recycled instruments.
7) Write it down and send it to them later.

Here is a "rap" I wrote for a demo rap for the 2,000 students who visit Gallops Island each year.

I know there is a muskrat on this island,
But they live underground and are very silent.
They live in the pipes from the radio school,
And only come out at night, they;re no fools.

Eat'in water plants and beetles too!
Don't fall in a hole or we'll lose you.

Gallops Island is where they can dive,
They need fresh water to survive,
Surrounded by salt, fish and boats,
They still keep groomin their fancy brown coats.

Eat'in water plants and beetles too!
Don't fallin a hole or we'lllose you.

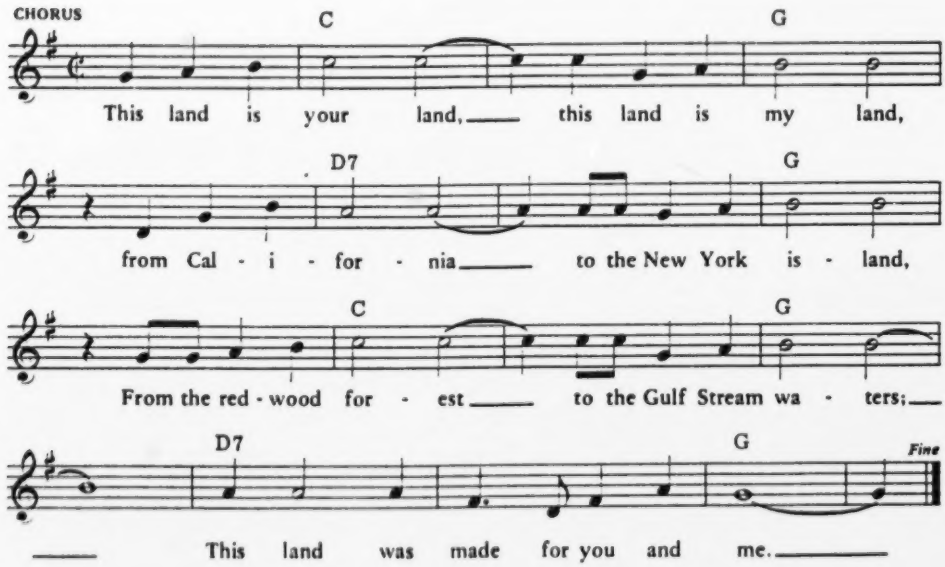
Maybe someday those skrats will appear
And we'll give themnothing to fear.
We know all about you rodent folk
And we hope their population never croaks.

Muskrat

Woody Guthrie's song, This Land Is Your Land, which has entered into the folk stream of America, beautifully sums up what ecology and our environment are all about.

• THIS LAND IS YOUR LAND •

by Woody Guthrie


CHORUS
C
G
This land is your land, this land is my land,
D7
G
from Cal - i - for - nia to the New York is - land,
C
G
From the red - wood for - est to the Gulf Stream wa - ters;
D7
G
Fine
This land was made for you and me.

Copyright © 1956 (renewed 1984), 1958, 1979 Ludlow Music Inc., New York, N.Y.

160 Pete Seeger and Bob Reiser, Carry It On!

As I went walking that ribbon of highway
I saw above me that endless skyway,
I saw below me that golden valley,
This land was made for you and me.

I roamed and rambled, and I followed my footsteps,
To the sparkling sands of her diamond deserts
All around me a voice was sounding,
This land was made for you and me.

When the sun came shining, then I was strolling
And the wheat fields waving and the dust clouds rolling,
A voice was chanting as the fog was lifting,
This land was made for you and me.

JIMMY JET AND HIS TV SET*

by Shel Silverstein

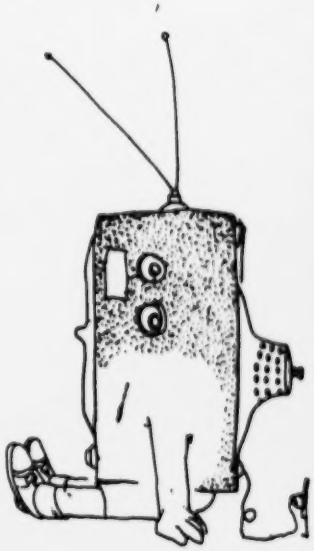
I'll tell you the story of Jimmy Jet—
And you know what I tell you is true.
He loved to watch his TV set
Almost as much as you.

He watched all day, he watched all night
Till he grew pale and lean,
From "The Early Show" to "The Late Late Show"
And all the shows between.

He watched till his eyes were frozen wide,
And his bottom grew into his chair.
And his chin turned into a tuning dial,
And antennae grew out of his hair.

And his brains turned into TV tubes,
And his face to a TV screen.
And two knobs saying "VERT." and "HORIZ."
Grew where his ears had been.

And he grew a plug that looked like a tail
So we plugged in little Jim.
And now instead of him watching TV
We all sit around and watch him.



* Where The Sidewalk Ends: The Poems & Drawings pp. 28-29

The Greenhouse Effect:

118 What You Can Do!

November 1988 Whole Life Times

By Don Strachan

What can you do? How can you as one person stop a planetwide Effect? Remember the little boy who stuck his finger in the dike? Efficiency demands just a little bit from everyone.

Join the Rocky Mountain Institute, 1739 Snowmass Creek Rd., Old Snowmass, Co 81654.

Join the Climate Change Activist Program, c/o Robert Lester, National Audubon Society, 950 Third Ave., NYC, NY 10022.

Finally, take the 20 Steps to Keep the Greenhouse Away.

1. Replace your light bulbs with compact-fluorescents. They cost $15 but you'll get it back in electric bill savings—and every 75-watt bulb you replace means 400 pounds of coal unburned. Compact-fluorescents don't flicker or hum like traditional fluorescents, and they produce a fuller spectrum of light. They're available from: Renew America, 1001 Connecticut Ave. NW, Rm 638, Washington, DC 20036

2. Buy energy-efficient appliances. The best are listed in "The Most Energy-Efficient Appliances," $2 from: ACEEE, 1001 Connecucut Ave. NW, Rm 535, Washington, DC 20036.

3. Support your utility company's conservation program. Our local utilities both offer energy-saving tips through Conservation Hotlines. Call Southern California Edison at (800) 952-5062; call the L.A. Dept. of Water and Power at (213) 481-5411, or, in the Valley, (800) DIAL DWP.

4. Recycle newspaper, aluminum, glass, tin, cardboard, motor oil, unneeded items.

5. Don't use disposable plates, cups or utensils.

6. Re-use paper bags and egg cartons.

7. Use rags instead of paper towels.

8. Use the back of discardable paper as scratch paper.

9. Buy bulk and unpackaged rather than packaged goods whenever possible.

10. Buy a living Christmas tree this year.

11. Plant trees.

12. If you own your own home, make sure it's well insulated and thoroughly weather-sealed.

13. Turn down your hot water heater, turn up your refrigerator, lower your thermostat and wear warmer clothes.

14. Put up a clothesline and retire your dryer.

15. Take shorter showers.

16. Drive a gas-efficient car. Walk, bicycle or carpool wherever possible.

17. Use rechargeable batteries.

18. Avoid such frivolous energy uses as electric can openers, toothbrushes, blankets, shavers and blow dryers.

19. Use a hand-pushed lawn mower.

20. This winter, don't eat fruit flown in from the southern hemisphere.

"I'm enclosing some tips for the ideas section; what works for preventing the "greenhouse" prevents deforestation. Jim Rogers (See Jim's article & songs in previous issue)

Book and Record Reviews

SCIENCE EXPERIENCES:ECOLOGY

By Jeanne Benedick 72 pages

Published in 1975, a lovely book, profusley illustrated, suitable for 1st-4th grades. Lots of questions,and activities to "try by yourself."

****

POWER IN OUR HANDS:A Curriculum on the History of Work and Workers In The United States by William Bigelow and Norman Diamond (Middle,Jr & Sr. High)

This is a workbook in the best sense. Its approach is original, exhilirating, and most important, practical. Thatmost neglected of all subjects in U.S. schools -- the visions and lives of working people -- is faced heads-on in this book. A must for all people who earn their daily bread.

Studs Terkel

$15 PB7530 paper 256 pp. Available from: Monthly Review Foundation 122 W. 27th St. New York,NY 10001 Examination copies are available for $1.50 handling charge,

LEGACY BOOKS(formerly Folklore Assoc.)
P.O. Box 494 12 Meetinghouse Road
Hatsboro, PA 19040-1698 215-675-6762

If you need any books, current or out-of-print on Folk Songs, Balladry,Ethnomusicology, Folk Dance, Folk Art, Folk Crafts, Folk Medicine, Witchcraft, Folk Speech, Folk Toys, Traditions, Customs, Myths and so on, this is the source. Lillian Krelove is the lady who runs this small company. She is most learned and gracious and will do her best to get you the books you need. She also puts out a newsletter, COME-ALL-YE A review journal for publications in all these fields of Folklore,American Studies, Social History & Popular Culture. The cost is $6 per year and the journals are a mine of useful information.

****

FOLKWAYS RECORDS are now available from Birch Tree Group Ltd. 180 Alexander St., Princeton, NJ 08540
Telephone: 609-683-0090

Record Reviews and Materials

Equilibrium: Songs of Nature and Humanity including music by Woodie Guthrie, DAvid Laing, Pete Seeger and Tom Wisner; narrated by Russell W. Peterson

A fine record put out by National Audobon Society. The mood for each song is set by quotations from the works of Supreme Court Justice William O. Douglas. This album is dedicated toDouglas, who was a respected conservation leader. Available for $10.50 from National Audobon Society Expedition Insatitute Sharon, CT 06069
Tel. (203) 364-0522

****

Groups To Know About & Support

Citizens Clearinghouse for Hazardous Waste. *Arlington, VA.* Helps local groups fight toxic hazards. Founded by Lois Gibbs, Love Canal organizer.

Clean Water Fund. *Washington, DC.* Supports community efforts to assure safe drinking water and protect wetlands.

Critical Mass. *Washington, DC.* Monitors nuclear plant safety and radioactive waste disposal. A project of Public Citizen, founded by Ralph Nader.

Institute for Local Self-Reliance. *Washington, DC.* Helps local governments reduce solid wastes and create jobs through recycling.

Natural Resources Defense Council. *Washington, DC.* Uses science and law to protect the environment. A leader in efforts to forestall the "greenhouse effect."

Rails to Trails Conservancy. *Washington, DC.* Converts abandoned railroad rights-of-way into inner city parks and cross-country trails.

Rainforest Action Network. *San Francisco, CA.* Coordinates efforts to stop destruction of tropical rainforests.

Rocky Mountain Institute. *Old Snowmass, CO.* Demonstrates the economic benefits of renewable energy and energy conservation.

Songs and Sources You Might Look Into

Tree People-An organization that plants trees and has student tours

The GArden Song by Dave Mallett (check in Sing Out Magazine)

Hap Palmer-writes mostly songs for early elementary children

Grace Nash- a nationally famous Orff Shulwerk teacher and writer of many music books for children.

Hope this is of some help to you.

Barbara Greenspan 5705 Noble Avenue
Van Nuys, CA 91411

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Here are some addresses you'll like:

People's Music Network for Songs of Freedom and Struggle (PMN/SES)
208 E. Windsor Ave. #1
Alexandria, VA 22301

They have several music gatherings a year and put out a yearly directory of members, with members' skills and needs. Pete Seeger is a member.

New Song Library P.O. Box 295
Northampton, MA 01061

They have an extensive tape and book library of music, especially to raise world consciousness. For a reasonable fee, Johanna will find what you are looking for (subject or specific song) and send you a copy of the tape or song sheet.

Addresses from Meg Mac Leod

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For Environmental Programs for Massachusett schools, write:

Intepretive Services
Department of Environmental Management
100 Cambridge Street - 19th floor
Boston, MA 02202

There are park naturalists at several state parks in Massachusetts.

Sent in by Ellenor Yahrmarkt

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Undoubtedly, most states have some kind of environmental programs and information which they would share with teachers. Inquire in your community about this-ask local officials, your state assemblyman or senator-they will be able to put you in touch with the right department.

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140 Hill Park Avenue
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